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COLLECTION OF

THE

MARQUIS DE ST. ANTOINE,

OF

THE

LIBRARY

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO

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THE UNIVERSITY OF CHICAGO

THE
COLLECTION OF PICTURES
OF
THE MOST NOBLE THE
MARQUIS OF STAFFORD,
IN LONDON;
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER.

EXCERPTS

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ENGRAVINGS
OF THE
MOST NOBLE
The Marquis of Stafford's
COLLECTION OF PICTURES,
IN LONDON,
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER,
WITH
REMARKS ON EACH PICTURE.

By WILLIAM YOUNG OTTLEY, Esq. F.S.A.

THE EXECUTIVE PART UNDER THE MANAGEMENT OF
PELTRO WILLIAM TOMKINS, Esq.
HISTORICAL ENGRAVER TO HER MAJESTY.

VOL. I.

London:

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;

FOR

LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.

EXHIBIT

1871

The History of Scotland

COLLECTION OF PICTURES

OF THE

SCOTTISH

ROYAL

ACADEMY OF ARTS

OF SCOTLAND

THE

SCOTTISH

ROYAL

ACADEMY OF ARTS

OF SCOTLAND

OF SCOTLAND

Dedicated

TO THE

K I N G ' S

MOST EXCELLENT MAJESTY,

PATRON;

HIS ROYAL HIGHNESS THE

PRINCE OF WALES,

VICE PATRON;

THE EARL OF DARTMOUTH,

PRESIDENT;

AND THE REST OF THE

NOBLEMEN AND GENTLEMEN,

GOVERNORS OF THE BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS

IN

THE UNITED KINGDOM.

TO
THE KING.

SIRE,

THE utility of cultivating the arts of elegance, the delight they afford the human mind, the importance they maintain in the empire of commerce, the splendour they diffuse round a THRONE dignified by the protection of genius and the support of virtue, were considerations which impelled us to solicit the privilege of laying at our SOVEREIGN'S feet

The British Gallery of Pictures;

A work commenced under the ROYAL patronage, and with permission humbly dedicated to your MAJESTY, by

YOUR MAJESTY'S

*Most faithful subjects,
and dutiful servants,*

London,
April 8, 1808.

THE PROPRIETORS.

ADVERTISEMENT.

IN addition to what has already been said in the Prospectus, we have now to state the mode of arrangement intended to be adopted in this division of the Work, which is designed to comprise a series of descriptive catalogues of the Picture Galleries in these kingdoms, illustrated by small engravings of the principal pictures contained in them.

Each collection will be divided into schools, and the pictures of the several schools will be described in chronological order, agreeably to the periods in which the respective artists flourished. The pictures which occupy one plate will, in every case, be selected from the same school, and from the same collection; and in order to prevent this plan of arrangement from being disconcerted by the intervention of small collections, as well as to avoid perplexing subdivisions, the Italian painters will be divided into two great classes, which we shall denominate THE SCHOOLS OF UPPER AND OF LOWER ITALY.

To the schools of Lower Italy we are in a more especial manner indebted for the revival of Painting: this class will therefore occupy the *first* place in our Catalogue. It will include the works of the Painters of FLORENCE, SIENA, and every other part of Tuscany; embracing those also of ROME and NAPLES. This arrangement is the more appropriate, as these schools are closely, nay, almost inseparably connected. The chief works of the great Florentine, MICHELANGIOLO BUONAROTI, are at Rome, where the principal part of his life was spent in the service of a succession of Pontiffs: moreover, for a century after the death of RAFFAELE, the style of MICHELANGIOLO was

considered as the standard of imitation as well by the artists of Rome and Naples, as by those of his own country.

The SECOND CLASS, that of UPPER ITALY, will comprise the Schools of BOLOGNA, PARMA, MILAN, GENOA, and VENICE, and all those states which lie north of Tuscany. Although the decided character of the Venetian school might perhaps seem to give it a claim to a separate classification, yet it may not be amiss to observe, that in many respects a kindred feeling and a congenial spirit may be traced in several of its neighbours: the school of FERRARA in particular, has produced Painters whose works, not unfrequently, rival the vigour of GIORGIONE, or the brilliancy of PAOLO VERONESE.

The school of BOLOGNA obtained a distinguishing character under the scientific CARACCI, but the distinction disappeared when the scholars, yielding to the stronger impulse of genius or inclination, formed each of them a style of his own, better calculated to display a darling acquirement, and exhibit the peculiar features of his mind. The studious DOMINICHINO was the last to rebel; nor does the unrestrained boldness of LANFRANCO entirely conceal the source from which he derived his instruction. ALBANO, however, struck out a new path; and in the works of the admired artists GUIDO and GUERCINO also, who soon founded distinct academies, and had numerous followers, scarce a vestige appears of the system of the CARACCI. Hence the SCHOOL of the CARACCI soon became more remarkable for the talents it put forth, than for any peculiar mode of academic education by which those talents were matured.

The Schools of GERMANY, SWITZERLAND, FLANDERS, and HOLLAND, will be comprised in the THIRD CLASS of our Catalogue. Reasons similar to those already stated, justify this arrangement. Upon a slight view of the subject, the prodigious number of FLEMISH and DUTCH Pictures in this country, would indeed seem to furnish ample materials for two distinct Classes; but it must be remembered that there have been periods in these schools barren of interest, yet necessary to be recorded to complete the

chain of history. Care, however, in arranging the Scholars and the Masters with the least possible deviation from chronological precision, united to a constant attention in placing together the works of contemporary artists whose styles are most similar, will obviate every objection.

The works of the SPANISH Painters will form the FOURTH CLASS. The Spanish style, equally balanced between the Italian and Flemish, but in every respect distinct from the French, renders a separate classification necessary. We cannot but regret the small number of materials furnished by the collections of Great Britain towards a chronological series of this school.

The FIFTH CLASS will be appropriated to the FRENCH School, which, though it has had to boast of artists of considerable merit, has never been in very high reputation out of France. GASPAR POUSSIN and CLAUDE, the former born of French parents, the latter a native of France, spent all their lives in Italy; and we are unwilling to separate NICCOLO POUSSIN from his near relative, or from the genial clime which matured his talents. On the banks of the Tyber his pensive and tranquil mind found an asylum replete with materials to enrich a genius that could ill encounter the envy and the intrigues inseparable from Parisian patronage.

The SIXTH CLASS will contain a Selection of the best Works of the BRITISH School.

LIST OF PLATES
IN
VOLUME THE FIRST.

CLASS I.
SCHOOLS OF LOWER ITALY.

PLATE.	SUBJECTS.	PAINTERS.
1.	A Young Female	1. <i>Le. da Vinci.</i>
1.	The Holy Family	2. <i>Raffaello.</i>
	The Adoration of the Magi	8. <i>Baldassare Peruzzi.</i>
2.	Madonna and Child	3. <i>Raffaello.</i>
2.	Madonna, Infant Christ, and St. John . .	4. <i>Raffaello.</i>
	Madonna, Infant Christ, and St. John . .	9. <i>And. del Sarto.</i>
	The Holy Family	5. <i>Raffaello.</i>
3.	The Nursing of Hercules.	7. <i>Guilio Romano.</i>
	The Entombing of Christ	10. <i>F. S. del Piombo.</i>
	6. <i>P. da Caravaggio.</i>
4.	The Burial of Christ.	11. <i>D. di Volterre.</i>
	Transfiguration	46. <i>Taddeo Zuccherò.</i>
5.	Baptism	12. <i>Poussin.</i>
6.	Confirmation.	13. <i>Do.</i>
7.	Penance	14. <i>Do.</i>
8.	The Eucharist	15. <i>Do.</i>
9.	The Extreme Unction	16. <i>Do.</i>
10.	Ordination	17. <i>Do.</i>
11.	Marriage	18. <i>Do.</i>
12.	Moses Striking the Rock.	19. <i>Do.</i>
	Christ Disputing with the Doctors . . .	20. <i>Spagnoletto.</i>
13.	Landscape with Figures	24. <i>Claude Lorraine.</i>
	Landscape with Figures. Les Augures. .	29. <i>Salvator Rosa.</i>
	The Baptism of Christ	30. <i>Gio. Batista Mola.</i>

14. { 21. *G. Poussin.*
 { 22. *Do.*
 { God appearing to Moses in the Burning Bush 26. *Claude Lorraine.*
 { Sun-Set 27. *Do.*
 { Distant View of Tivoli 23. *G. Poussin.*
 15. { Appulus Changed into a Wild Olive Tree . 25. *Claude Lorraine.*
 { Jacob Watering his Flock 28. *Sal. Rosa.*
 { St. John Preaching in the Wilderness . . 31. *F. Mola.*
 16. { Shepherds' Offering. 32. *Pietro da Cortona.*
 { Musicians. 48. *Valentin.*
 17. { Italian Peasantry 33. *Mic. Ang. delle Battaglie.*
 { Bacchanalians 39. *Filippo Lauri.*
 18. { A Landscape. 34. *Borgognone.*
 { A Land-Storm 23.**G. Poussin.*
 19. A Battle Piece 36. *Borgognone.*
 20. A Do 37. *Do.*
 21. { The Repose in Egypt 38. *Filippo Lauri.*
 { The Fall of the Angels 47. *Cav' D'Arpino.*
 22. Boys and Flowers 40. *Filippi Lauri, and Maria de Fiore.*
 23. { The Madonna and Child. 41. *Ciro Ferri.*
 { Christ Holding the Globe 43. *Onorio Marinari.*
 24. { St. Ann Teaching the Virgin when a Girl to read 42. *Carlo Maratta.*
 { The Madonna 44. *Onorio Marinari.*
 25. Landscape and Figures 45. *F. Zuccherelli.*

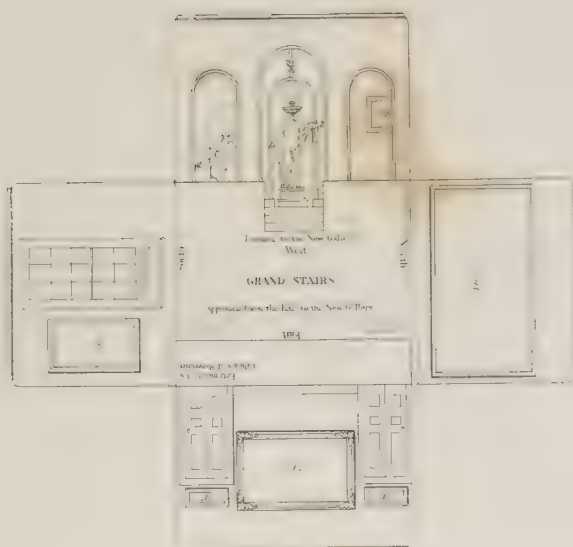
PLANS

OF THE

MARQUIS OF STAFFORD'S GALLERY, LONDON.

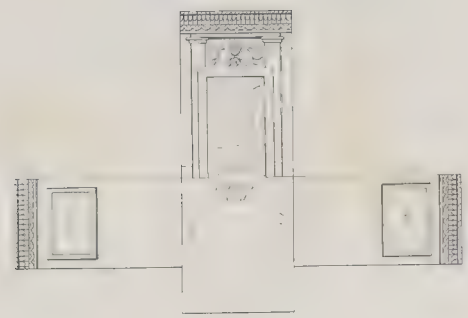
PLATE.

1. Plan of the Grand Stairs.
2. Ditto Entrance from the Grand Staircase to the New Gallery.
3. Ditto New Gallery.
4. Ditto Ante Room, between the Drawing Room and Dining Room.
5. Ditto Drawing Room.
6. Ditto Dining Room.
7. Ditto Passage Room, between the Drawing Room and Dining Room.
8. Ditto Ante Room to the Old Gallery.
9. Ditto Old Gallery.
10. Ditto The Cabinet.
11. Ditto Ante Room to the Libraries.
12. Ditto Library.
13. Ditto Library of Reference.



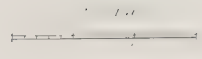
Year	1900	1910	1920	1930	1940	1950	1960	1970	1980	1990	2000
Population	1,000,000	1,500,000	2,000,000	2,500,000	3,000,000	3,500,000	4,000,000	4,500,000	5,000,000	5,500,000	6,000,000
GDP	100	150	200	250	300	350	400	450	500	550	600
Unemployment	5%	6%	7%	8%	9%	10%	11%	12%	13%	14%	15%
Inflation	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%	12%
Interest Rate	5%	6%	7%	8%	9%	10%	11%	12%	13%	14%	15%
Government Spending	10%	12%	14%	16%	18%	20%	22%	24%	26%	28%	30%
Tax Revenue	8%	9%	10%	11%	12%	13%	14%	15%	16%	17%	18%
Public Debt	0%	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%
Foreign Trade	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%
Immigration	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Healthcare Spending	1%	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%
Education Spending	2%	3%	4%	5%	6%	7%	8%	9%	10%	11%	12%
Research and Development	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Environmental Protection	0.1%	0.2%	0.3%	0.4%	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%
Infrastructure Spending	1.5%	1.6%	1.7%	1.8%	1.9%	2.0%	2.1%	2.2%	2.3%	2.4%	2.5%
Defense Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Welfare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Transportation Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Healthcare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Education Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Research and Development	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Environmental Protection	0.1%	0.2%	0.3%	0.4%	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%
Infrastructure Spending	1.5%	1.6%	1.7%	1.8%	1.9%	2.0%	2.1%	2.2%	2.3%	2.4%	2.5%
Defense Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Welfare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Transportation Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Healthcare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Education Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Research and Development	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Environmental Protection	0.1%	0.2%	0.3%	0.4%	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%
Infrastructure Spending	1.5%	1.6%	1.7%	1.8%	1.9%	2.0%	2.1%	2.2%	2.3%	2.4%	2.5%
Defense Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Welfare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Transportation Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Healthcare Spending	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%	1.1%	1.2%	1.3%	1.4%	1.5%
Education Spending	0.5%	0.6%	0.7%	0.8%							

PLATE I.



SECTION OF THE TEMPLE

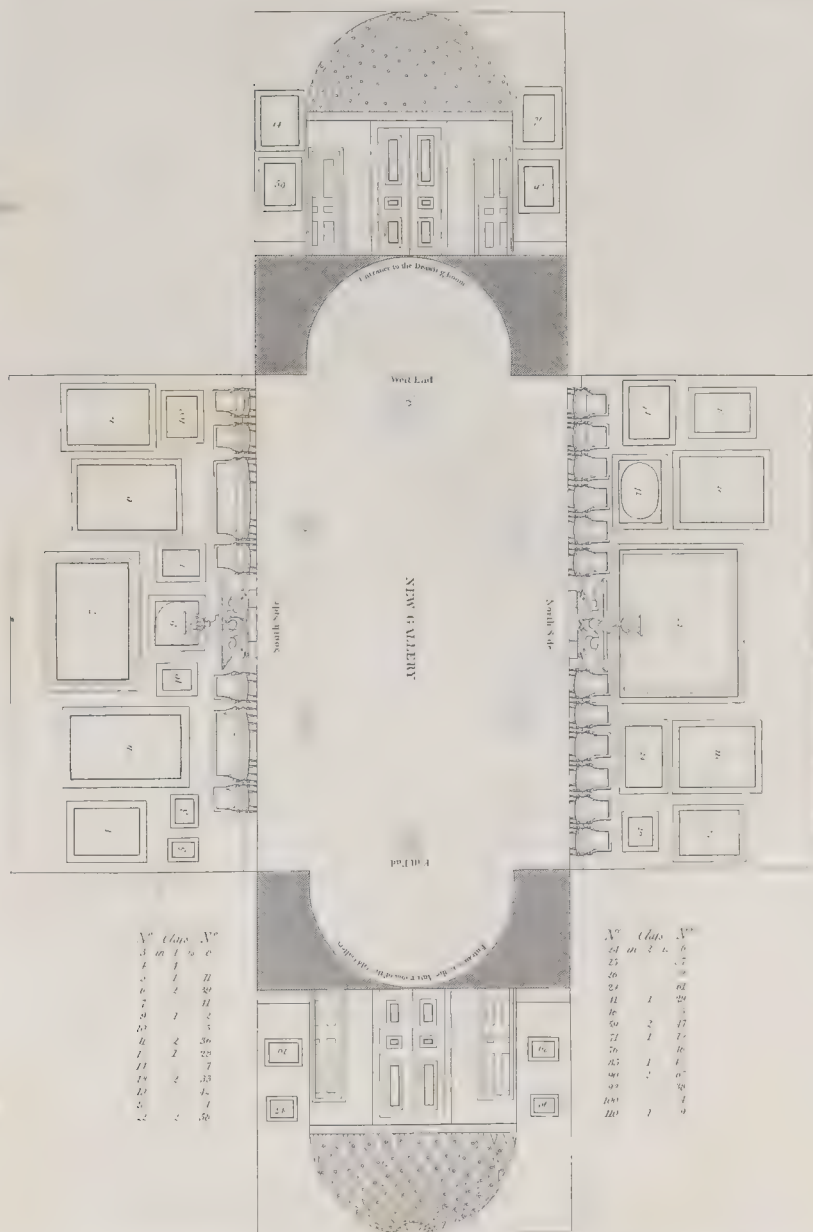
PLAN



LONDON

MARQUIS OF STAFFORD'S GALLERY LONDON

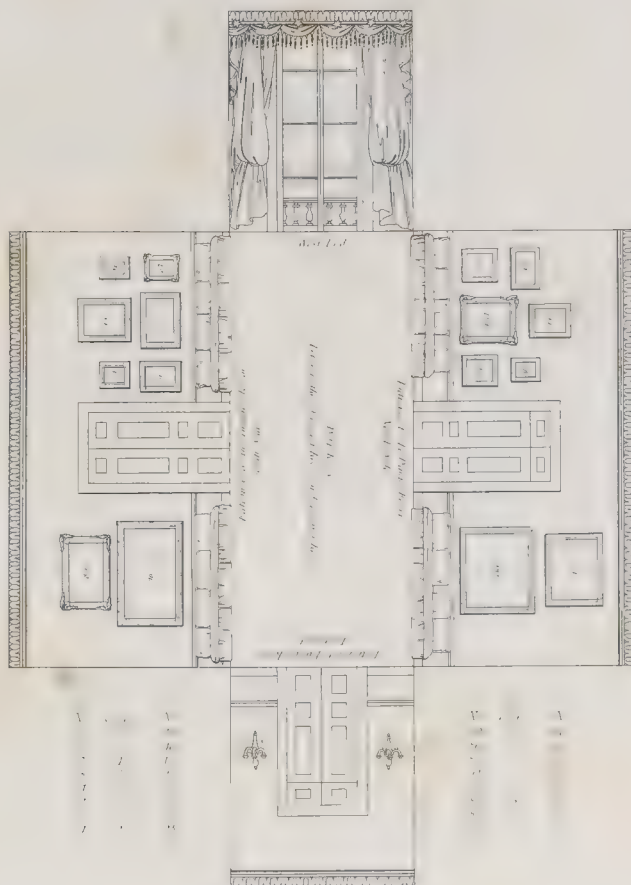
Pl. 11.



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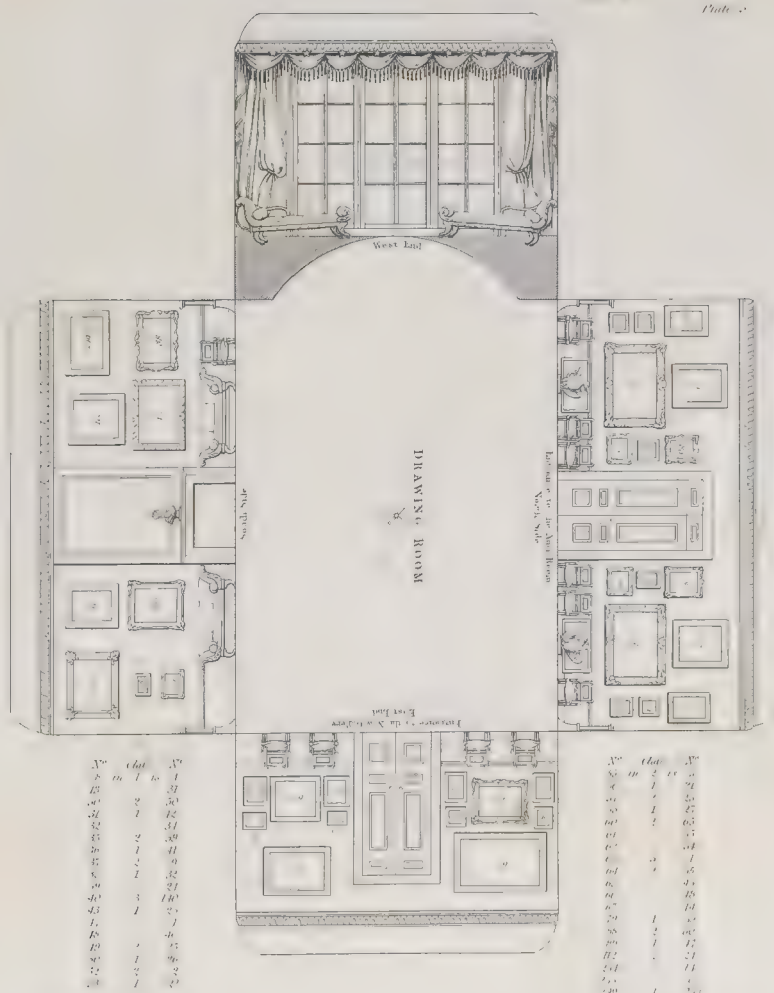
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MANUSCRIPTS AND BOOKS



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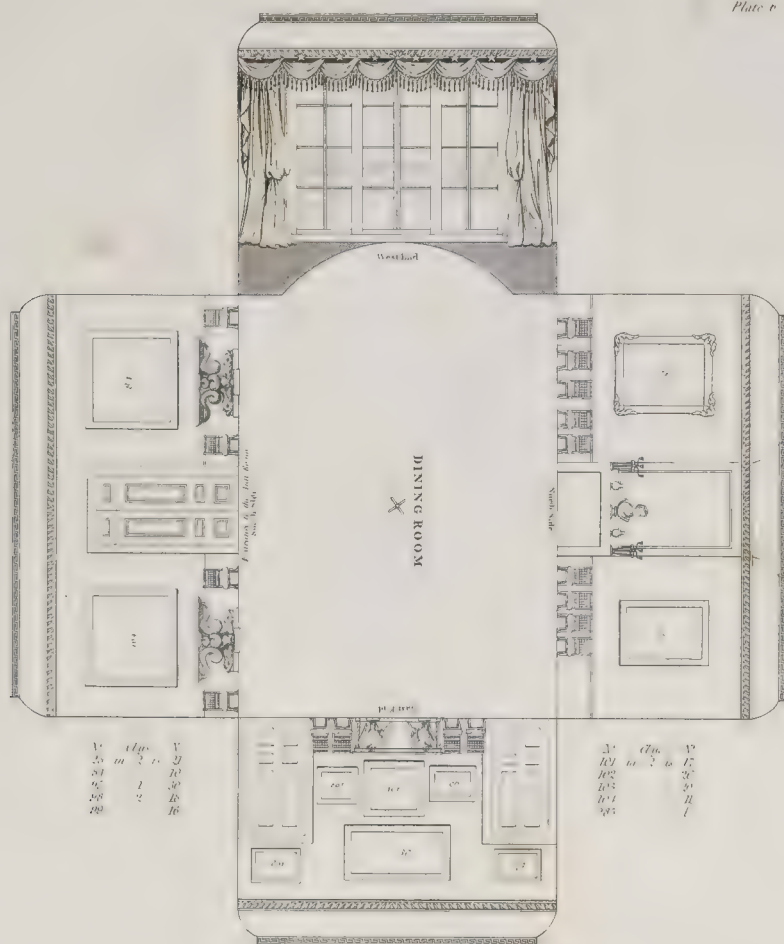
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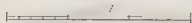
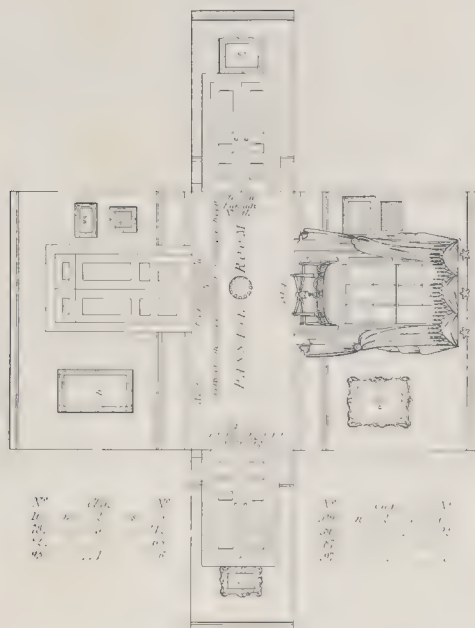
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MARQUIS OF STAFFORDS GALLERY LONDON.

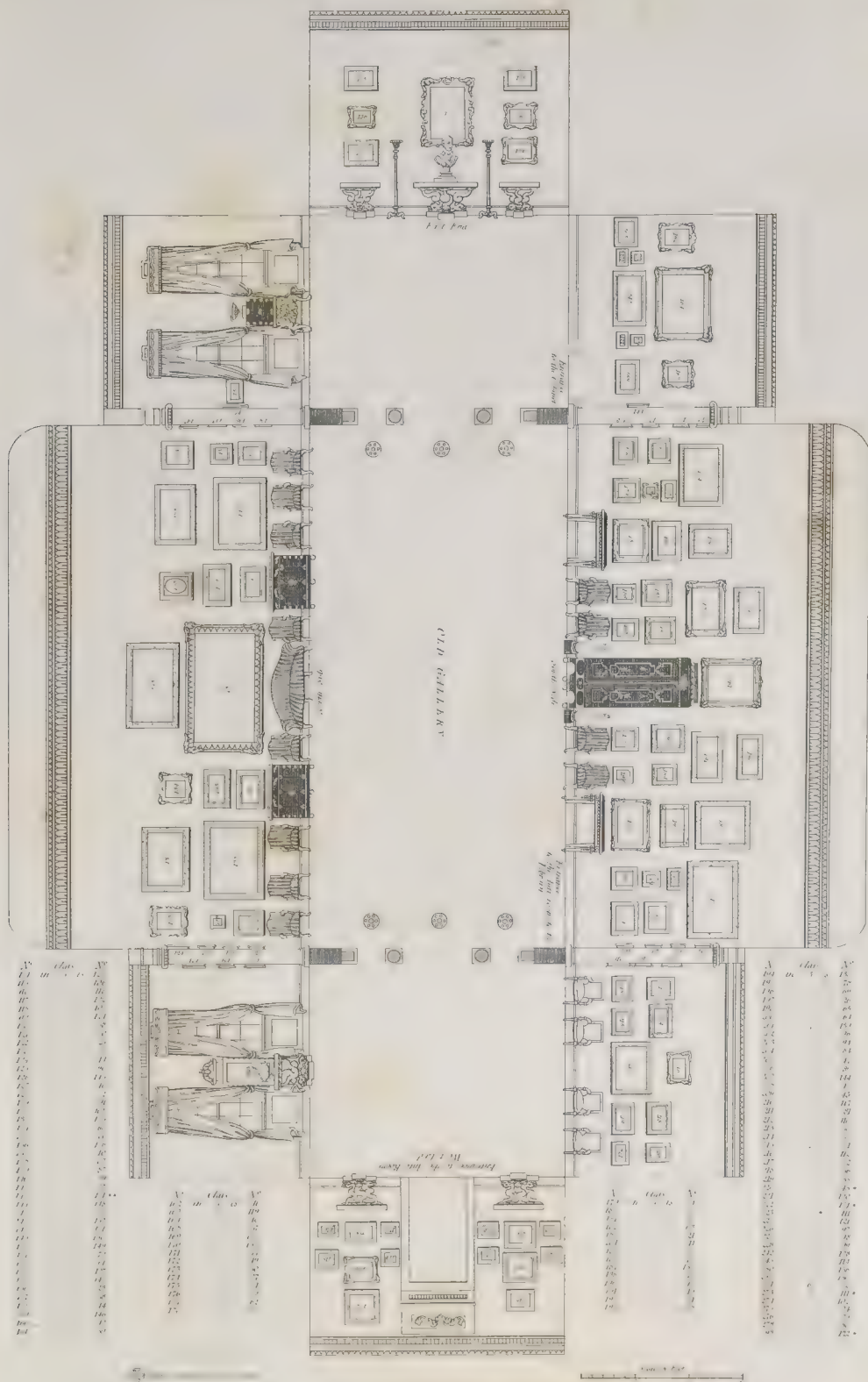
Plate v

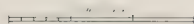
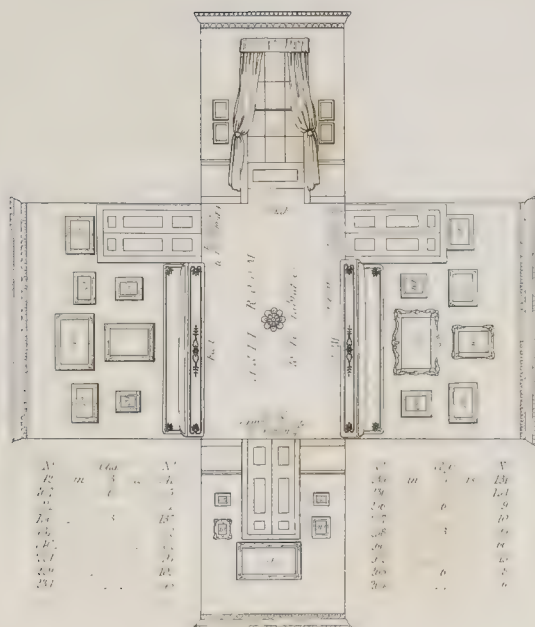
MARQUIS OF STAFFORDS GALLERY LONDON

Pl. 1











N ^o	Class	N ^o
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2	1	2
3	1	3
4	1	4

N ^o	Class	N ^o
1	1	1
2	1	2
3	1	3
4	1	4



THE
COLLECTION OF PICTURES
OF
THE MOST NOBLE THE
MARQUIS OF STAFFORD,
IN LONDON;
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER.

THE COLLECTION
OF THE
MOST NOBLE THE MARQUIS OF STAFFORD.

CLASS I.
SCHOOLS OF LOWER ITALY.

No. 1. LIONARDO DA VINCI. Nat. 1452. Ob. 1519.

A YOUNG FEMALE HEAD, one of those beautiful, but peculiar characters which Lionardo and his scholars so frequently repeated. Her face, illumined by a smile, is gracefully turned towards the left. A braid of her hair binds the top of her head; whilst the remainder falls in ringlets on her neck.

This picture is on canvass, measures 1 foot 1 inch high, by 9 $\frac{1}{2}$ inches; and was purchased from the Orleans Collection.

No. 2. RAFFAELLO SANZIO DI URBINO. Nat. 1483. Ob. 1520.

THE HOLY FAMILY, a picture in Raffaele's early manner, painted, in all probability, soon after his return from his first visit to Florence, in 1504.

The Virgin is seated on the right of the picture, the Child is on her lap, and receiving some wild flowers from Joseph, who is kneeling down to present them, supported by his staff. Behind the Virgin are some

palisadoes and a palm-tree, and the distance is terminated by a gay landscape where meadows and water are interspersed.

This picture is not wholly exempt from that dryness of manner which distinguishes the works of the earlier artists: the numerous little ornaments of the dresses, particularly the gold borders on the crimson vest and blue mantle of the Madonna, are vestiges of the ancient school of painting. The composition of the group, however, is agreeable; and the infant possesses that beauty and sweetness of expression which at all times peculiarly characterize the productions of Raffaele.

This picture is of a circular form, measuring 3 feet 4 inches in diameter. It was originally painted on board, but has been since transferred to canvass, and formed part of the Orleans Collection.

NO. 3. RAFFAELE.

THE MADONNA AND CHILD, a charming little picture; executed perhaps about the same time with the celebrated deposition of the Borghese palace at Rome, that is, about three years after the picture last described.

It represents one of those groups in which Raffaele seems to have confined himself principally to the expression of reciprocal endearment between a mother and her child.

The Virgin is sitting nearly in front, and is seen to a little below the knees. She is looking with tenderness in the face of the infant, who is sporting quite naked on her lap, and in his turn looking up with fondness at his mother, having hold of part of her mantle with his right hand.

This picture was originally on board, but has been transferred to canvass; it measures 2 feet 7½ inches high, by 1 foot 10 inches, and was purchased from the Orleans Collection.

No. 4. RAFFAELE.

THE MADONNA, INFANT CHRIST, AND ST. JOHN. In this exquisite little production of Raffaele's maturer years, we witness the happy union of dignified conception, with increased powers of execution and breadth of style.

The dark blue mantle of the Virgin forms a bed, upon which the divine Infant is recumbent in a profound sleep. The Madonna is kneeling by him on the ground, and with an expression in which maternal affection is blended with devotion, lifts up the veil with which she had been covered, while she seems wrapt in the contemplation of the mysteries of Redemption by the future sufferings, and glory of her Son. Her action is full of grace and dignity; with her left arm she embraces the little St. John, who, likewise on his knees, adores the Saviour. In the back ground are ruins, with a town in the distance.

The picture is on board. Measures 2 feet 2 $\frac{1}{2}$ inches in height, by 1 foot 7 $\frac{1}{2}$ inches, and is from the Orleans Collection.

No. 5. RAFFAELE.

THE HOLY FAMILY. This incomparable little picture has long, by way of pre-eminence, been styled *la Belle Vierge*; and whether we consider it in the different points of excellence, beauty of thought and composition, purity of design, or richness of colouring, it seems justly entitled to the reputation it enjoys, of being one of the finest cabinet productions of this great master.

In the midst of a pleasant landscape the Madonna is represented standing: her left hand glides gracefully over the arm of Christ, who appears a boy of about four years, while her right gently laid on the head of St. John, seems in the act of encouraging his devotion. The young harbinger of glad tidings, with his camel's coat and Agnus Dei,

approaches the Saviour, full of reverence and affection, and is received by him with kind regard.

To the left, Joseph, retiring, forms a part of the middle distance: he looks back with anxiety on the principal group. The lower part of his figure is concealed by the foliage of the landscape.

The face of the Madonna is one of the most beautiful Raffaele ever painted; the whole group is full of grace; the draperies are well cast, and have prodigious richness of tone; the figure of the Christ is finely drawn, and the delicacy of its tint is admirably contrasted by the more florid complexion of the Virgin, and the sun-burnt hue of the St. John.

This picture is on board. Measures 2 feet 10 $\frac{3}{4}$ in height, by 2 feet $\frac{1}{4}$ inch, and formed one of the principal ornaments of the Orleans Collection.

No. 6. POLIDORO DA CARAVAGGIO. Nat. Ob. 1543.

A small picture, the subject unknown, but possibly intended to represent Noah preaching to the inhabitants of the earth before the deluge.

On board. Measuring 1 foot 1 inch in height, by 1 foot 9 inches.

No. 7. GUILIO ROMANO. Nat. 1492. Ob. 1546.

THE NURSING OF HERCULES. Juno is here represented, according to the fable, giving suck to Hercules in consequence of the interference of Pallas, who, holding his left arm, seems endeavouring to persuade her to suffer his continuance, notwithstanding the pain occasioned by the greediness of the infant hero. Behind, on the left, is a boy with a faun bringing fruits; and on the right are two children, or genii, one climbing up a tree, the other already in the tree gathering the fruit.

The picture is on board. Measures 3 feet 11 inches in height, by 3 feet, and is from the Orleans Collection.

No. 8. BALDASSARE PERUZZI. Nat. 1481. Ob. 1536.

THE ADORATION OF THE MAGI. An unfinished, or ruined, Portico of the Corinthian order, rises in the centre of the picture, under which the Madonna is majestically seated, with the infant on her knees, receiving a cup offered by one of the kings, who is kneeling on the left. Joseph, leaning on his staff, stands behind, whilst the other two kings with their attendants, making altogether a composition of twenty figures, are preparing to present their offerings. In the distance on the right, are the camels and attendants of the Magi; on the left the shepherds are seen, afar off, bringing their offerings.

The style of this little picture is simple, the characters of the heads are varied, and the whole is highly finished and well coloured, rendering the performance a valuable specimen of the abilities of this master, whose cabinet pictures are very rare.

It is painted on board. Measures 1 foot $4\frac{1}{2}$ inches in height, by 1 foot $8\frac{1}{2}$ inches, and formed part of the Orleans Collection.

No. 9. ANDREA DEL SARTO. Nat. 1488. Ob. 1530.

MADONNA, INFANT CHRIST, AND ST. JOHN. The Virgin is seated, and seen almost in front: the child is standing, his left foot raised, on her lap: she embraces him with both her arms, whilst the little St. John, in an erect posture behind the Madonna, points with exultation to the Saviour. The back ground is a landscape.

This picture is on board. Measures 5 feet $2\frac{3}{4}$ inches in height, by 4 feet 1 inch, and was recently in the collection of the Honourable Thomas Brand, who purchased it in Italy, at a moment when the Grand Duke of Tuscany sequestrated the property of many Convents.

No. 10. F. SEBASTIANO DEL PIOMBO. Nat. 1485. Ob. 1547.

THE ENTOMBING OF CHRIST. The body of our Lord, reclined on the lid of the sepulchre, is supported on the right by a boldly foreshortened figure of an old man, and on the left by Mary Magdalene; behind is the Virgin, fainting in the arms of one of her companions, full of expression; and an old woman, who raises both her arms with the strongest demonstrations of anguish. In the background are two other heads in shadow, probably intended for Joseph of Arimathea and Nicodemus; and in the distance appear the cross and ladder.

The grand style of composition and drawing which this picture exhibits, gives reason to suppose that Sebastian was assisted in it, as in many of his other works, by the advice or superintendence of his friend and patron Michelagnolo Buonaroti. The colouring is solemn, and in strict unison with the character of the design and composition.

This picture is on canvass. Measures 2 feet 5 inches in height, by 1 foot 10½ inches, and formed part of the Orleans Collection.

No. 11. DANIELLE DI VOLTERRA. Nat. 1509. Ob. 1566.

THE BURIAL OF CHRIST. Joseph of Arimathea and Nicodemus are placing the body in the tomb; the Madonna is fainting in the arms of an attendant; three other women are behind, to the right; and on the left Mary Magdalene. The three crosses are seen at a distance through the aperture of a cavern where the sepulchre is situated.

The landscape of this little picture is painted much in the manner of Paul Brill, and the whole possesses considerable merit, though, from the freedom of pencil, we are inclined to think it of a later period than that in which Danielle di Volterra lived, and more probably of the Lombard than of the Florentine school.

This picture is on copper, 1 foot 5¼ inches high, by 1 foot 2 inches.

NICCOLO POUSSIN. Nat. 1594. Ob. 1665.

THE SEVEN SACRAMENTS.

Of this celebrated series there exist two sets, both at present gracing collections in this country. The first series was painted by Niccolo for the Commendatore Pozzo, an early patron of the artist, and descended to the Marquis Boccapaduli at Rome, from whose Gallery the seven pictures were removed to the possession of the Duke of Rutland.

The pictures which are here given, in point of composition and size, differ considerably from the former series, and was painted at the express desire of Poussin's particular friend M. de Chantelon: the Extreme Unction, although the last in order, was the first painted; on being sent from Rome to Paris it excited great admiration. The picture of Baptism was criticised by the malevolent as a feeble composition; Poussin ably defended the style he had adopted in treating the subject, and in writing to his friends, assured them that persecution, so far from discouraging, had a contrary tendency, and rather served as a stimulus to new exertion. The entire series became part of the Orleans Collection, from whence it was purchased by his Grace the Duke of Bridgewater. N.B. All the pictures are on canvass.

No. 12. BAPTISM.

This sacrament is represented by St. John baptizing Christ in the river Jordan. Upon the brink of the river stands the Baptist, in a dignified, yet respectful, posture, pouring water on the head of our Lord, who is devoutly kneeling; his entire action fully expresses that meek doctrine, "Thus it becometh us to fulfil all righteousness." A group of young men, situated at the right corner of the picture, with

mingled emotions of awe and astonishment, point to the miracle of "the Spirit of God descending like a dove." On each side of the principal figures are the multitude in attitudes judiciously varied; some putting on their attire, whilst others are preparing for the ceremony. Those already baptized seem to exult in renovated energy, while the penitents of different ages, press forward to the completion of their hopes. The river Jordan stretching direct across the picture, and the distant landscape, form a background of the most grand and happy effect.

Measures 3 feet 9 inches in height, by 5 feet 7½ inches.

No. 13. CONFIRMATION.

The scene of this picture is the interior of a temple, in which are three sarcophagi, each faintly illumined by a single lamp. The Bishop, distinguished by his sacred vestments, is seated, and bends forwards in the act of anointing an adult, who appears by his Toga and Latus Clavus to be a senator: the holy oil is contained in a vase standing in a gold dish, held by a deacon on his knees, whose cast of drapery is admirable; towards the centre of the picture is another priest completing the ceremony by tying a fillet on the forehead of a youth: on the right, a young man with a laurel branch, according to the practice of the Greek Church, sprinkles the assembly with holy water; the remainder of the composition is enriched by females, elegantly draped, bringing their children to be confirmed: the diffidence and apprehension of the children, with the encouraging solicitude of the parents, form interesting episodes, replete with beauty, and are introduced with infinite taste.

Measures 3 feet 9 inches in height, by 5 feet 8 inches.

No. 14. PENANCE.

The contrition of Mary Magdalene at the feet of Jesus, in the house of the Pharisee, furnishes the subject of this picture: it is one of the best preserved of the set, and possesses a breadth of effect which does not at all times constitute a part of Poussin's excellence. The table, furnished with viands, appears in the centre; the guests are recumbent on couches, which occupy the further end and the two sides. On the left is the figure of our Lord, reclining on his arm, and stretching forth his right hand in token of forgiveness to the penitent Magdalene, who, having bathed his feet with her tears, is wiping them with her golden hair, previous to anointing them with precious ointment. In the foreground, below Jesus, a domestic is seen pouring wine into a jar. This figure, with the addition of the vessels which stand by it, is introduced with great advantage to the composition, as it prevents the too great vacancy which, in consequence of the lower end of the table being unoccupied by guests, would otherwise have occurred in the middle of the picture. The Pharisee is on the right, and seems at first sight to be the principal figure: he is sitting on the edge of his couch, whilst his feet, after being washed, are wiped by an attendant. The other guests, with the domestics, retire in admirable perspective, and some columns, with a recess behind, form a dignified and appropriate background.

Size 3 feet 10 inches high, by 5 feet 8½ inches.

No. 15. THE EUCHARIST.

This subject is illustrated by a representation of the last supper of Christ with his apostles: the figures, according to oriental custom, are reclined on couches, and entirely surround the table. To this circumstance, and to the low point of sight, which occasions but little of the

table to be seen, we must attribute that want of perspicuity in the composition, which strikes the eye upon a first view. The figure of Christ is not remarkable for elevation of character, but the St. John and St. Peter are full of expression: there is, however, an evident impropriety in four of the other apostles being represented in the act of eating at the moment when their Master is uttering the impressive words, "This is my blood." Judas is going out at the door. The group is faintly illumined by a lamp suspended from the ceiling.

Size of the picture 3 feet 9 $\frac{1}{2}$ inches high, by 5 feet 8 $\frac{1}{4}$ inches.

No. 16. THE EXTREME UNCTION.

This picture has been ever considered one of the master-pieces of Niccolo Poussin, and has drawn forth the eulogiums of the best judges who have written on painting: the tribute of applause bestowed upon it by Bellori, one of the ablest critics of Italy, would alone render its merit unquestionable.

An apartment, into which a small window on the left, almost shut, admits but a faint gleam of light, is the scene of this affecting representation: the dying man is in profile, stretched on his bed; his flesh of a livid hue, his abdomen fallen, his eyes nearly closed, and his mouth a little open, as if, though insensible, he still continued to breathe: the figure is admirable, and all in shadow, excepting only a small part of the right arm, and the hand to which the priest is applying the holy oil. The priest receives the principal light, which is connected with another light reflected from the torch held by the young man who attends on his knees. At once full of grace and expression is the young woman, daughter of the dying man, who, in all the abandonment of grief, has thrown herself on the foot of the bed, whilst her brother at the head of the bed, is holding up a taper to assist the venerable priest in his function. The rest of the attendants and rela-

tives are disposed in actions and groups highly interesting, and expressive of the melancholy subject. If any thing in this very striking picture be open to animadversion, it is, perhaps, the introduction of a young and playful infant, which the disconsolate wife is holding up to its expiring father, at that awful moment.—The arms hanging up in the back-ground, and the shield, mark the profession of the dying man; the monogram with which, according to the custom of the early Christians, the shield is inscribed, shews his religious faith.

This picture measures 3 feet 8 inches in height, by 5 feet 8 inches.

No. 17. ORDINATION.

Christ giving the keys to St. Peter, is the subject here represented as being the origin of the ceremony. The attitude of our Lord is full of majesty: his left arm is raised towards heaven, whilst with the other he points towards hell; thereby denoting, according to the opinion of the Roman church, the extent of the power he delegates. St. Peter, with an expression full of devotion, is on his knees before him: the other apostles are ranged on either side of these principal figures, which form the centre group. The composition has great dignity, and the city of Cæsarea, in the distance, forms the grandest and most classical back-ground possible.

This picture measures 3 feet 8½ inches in height, by 5 feet 8½ inches.

No. 18. MARRIAGE.

This picture, which is perhaps the least striking of the Series, represents the nuptials of Joseph and Mary. A spacious building, orna-

mented with pilasters and columns, with apertures, through which in some places the landscape appears, is the scene of the composition. The Virgin, a most beautifully draped figure, and Joseph, are both on their knees before the priest, who, in a sitting posture, is performing the ceremony in the presence of a multitude of attendants and spectators.

This picture measures 3 feet $8\frac{1}{2}$ inches in height, by 5 feet $8\frac{1}{2}$ inches.

No. 19. NICCOLO POUSSIN.

MOSES STRIKING THE ROCK. This is a finely executed and highly finished picture, containing a composition of above twenty figures, independent of a multitude in the distance, and may justly be termed one of the capital productions of the master. In the management of the chiaro-scuro, Poussin has, upon this occasion, displayed more than his usual ability: by placing the figures of Moses and Aaron in shadow, and connecting them with the dark rock and the trees so as to form one great mass, he has thrown forward with augmented effect, the busy scene which occupies the principal part of the picture. It cannot, however, be denied that the artist has in some measure sacrificed the just expression of his subject to the desire of forming agreeably contrasted groups. The woman, with her two chubby infants, in the right corner, is a striking instance of this impropriety; her figure conveys no idea of that extreme eagerness and joy which would necessarily animate the features and regulate the action of a mother, who the moment before, exhausted by thirst and fatigue, had lost all hope, and with her tender offspring tremblingly awaited a miserable fate.

This picture is on canvass, measures 3 feet $2\frac{1}{2}$ inches in height, by 4 feet $4\frac{1}{2}$ inches, and was in the Orleans Collection.

No. 20. GIUSEPPE RIBERA, called SPAGNOLETTO.

Nat. 1593. ob.*

CHRIST DISPUTING WITH THE DOCTORS, half length figures, somewhat larger than life. Spagnoletto, in most cases, confined himself to pictures of one or two figures only. The prodigious boldness of his pencil, his strength of chiaro-scuro, and the truth with which he represented the object before him, render these productions highly valuable. In more extensive compositions he was not equally successful. The picture before us, though finely painted, is by no means striking or agreeable as a whole.

It measures 3 feet 11 inches in height, by 5 feet 7 inches, and is on canvass. A print of this picture in the work intitled the Teniers Gallery, instructs us that it formerly had a place in the magnificent collection formed at Brussels by the Archdukes Leopold and John of Austria: it afterwards came into the Orleans collection, from whence it was purchased by the late Duke of Bridgewater.

No. 21. GASPARE DUGHET, called GASPARE POUSSIN.

Nat. 1613. ob. 1675.

LANDSCAPE. On the foreground, a man is represented asleep under the shade of a large tree; beyond is a piece of dark water, and behind it, the remains of an ancient village. The distance is bounded by high mountains.

This picture is on canvass, and measures 1 foot 5 inches in length, and 1 foot $2\frac{3}{4}$ inches in height.

* According to the best authorities, Spagnoletto died after 1649. The precise period is not known.

No. 22. GASPARE POUSSIN.

LANDSCAPE; the companion to the last described picture. The middle-ground, by gentle gradations, terminates in a valley, at the bottom of which a small piece of water is introduced with the most happy effect. An extensive range of picturesque country forms the distance. The foreground is enriched by two figures; one reposing on a bank; the other walking down a winding path, at the right corner of the picture.

These charming little landscapes are in Gaspar's most finished manner, and unite to the classic purity of composition which peculiarly characterizes the productions of his pencil, a truth of colouring and breadth of effect scarcely inferior to Claude.

This picture is on canvass, and measures 1 foot $7\frac{1}{4}$ inches in length by 1 foot $2\frac{3}{4}$ inches in height. This and the former picture were brought from Paris by Mr. Bryant, from whom they were purchased by the Duke of Bridgewater.

No. 23. GASPARE POUSSIN.

A LANDSCAPE in Gaspar's grandest style. A rocky steep to the left, surmounted by a group of trees, forms the foreground of the picture, and terminates in a deep glen in the opposite corner, from which rises a romantic mount, enriched with the broken tints of wood and rock. A winding road leads the eye into the landscape by a bold ascent. On the near ground a traveller is introduced inquiring his way from a man, who is reposing on the side of the road; beyond, a shepherd is seen driving his flock before him down the rugged pathway. The picturesque town of Tivoli furnishes the middle-ground, and the extensive Campagna of Rome, bounded by the Appenines, forms the distance, which is carried off in light with admirable truth of effect.

This picture is on canvass, and measures 4 feet 5 inches in height, by 3 feet $2\frac{1}{2}$ inches.

No. 23.* GASPARE POUSSIN.

LANDSCAPE AND FIGURES. A Land Storm, painted with considerable effect and spirit, and grandly composed.

This picture is on canvass, and measures 2 feet 9 $\frac{1}{4}$ inches in height, by 3 feet 8 inches in length.

No. 24. CLAUDIO GELLEE DE LORRAINE.

N. 1600. m. 1682.

A charming little landscape in his good time. On the foreground a herdsman, reclined in the shade, watches his goats and oxen, whilst they browse near the banks of a rivulet, whose murmuring waters seek a course amidst the large stones which would impede their progress.

On a rocky hill behind, a farm house and a picturesque tower are perceived. A fine tree in the middle-ground forms a bold contrast to the extreme distance, where a lake is introduced bounded by lofty mountains.

This picture, which is No. 101, in the *Liber Veritatis*, or collection of engravings, from the drawings of Claude belonging to the Duke of Devonshire, is on canvass, and measures 1 foot 6 $\frac{1}{2}$ inches in length by 1 foot 1 $\frac{1}{4}$ inch in height.

No. 25. CLAUDE.

LANDSCAPE, with figures, representing the story of Appulus transformed into a wild olive tree, in punishment of his indiscreet intrusion at the festivities of the Wood-nymphs. Ovid. *Met.* book xiv.

The picture before us exhibits, perhaps, one of the most agreeable and best digested compositions of its celebrated author; though we cannot help regretting that the many gay but indifferent figures to which

Claude has given so conspicuous a situation, not a little interrupt the tranquillity of the landscape.

Behind the figures, a little to the left of the picture, rises a large tree, delightfully contrasted by the tint and form of two younger ones, whose delicate stems intertwine amongst its branches, and seem to court their protection. Beyond this group, a beautiful thicket of underwood leads, by a gentle declivity, to the banks of a fine winding river, which empties itself into an arm of the sea in the extreme distance. On the foreground, to the right, a well-grown pine tree reaches the top of the picture, and, with a wood behind it, forms a large mass of shadow highly conducive to the repose of the whole. The boat in the river, and the white sails of some small vessels in the distance, are most judiciously introduced, and greatly contribute to enliven the scene.

This beautiful production of Claude's pencil was painted for M. de la Garde, in 1657, and was purchased by Sir Paul Methuen for the late Duke of Bridgewater. It is painted on canvass, measures 4 feet 4 inches in length, by 3 feet 3 inches in height, and is in the finest state of preservation. No. 142 in the *Liber Veritatis*.

NO. 26. CLAUDE.

LANDSCAPE, with the story of God appearing to Moses in the burning bush.

This picture has ever been considered a capital production of Claude's pencil, and is certainly painted in his best time; we think it, however, in point of composition, inferior to the last, and the beauty of its colouring is at present somewhat obscured by an excess of patina and yellow varnish, the removal of which its noble proprietor, from an apprehension perhaps but too well founded, is unwilling to risk.

A rock tufted with trees, with a small stream falling amidst its fissures, forms the foreground to the left, and reaches almost to the

summit of the picture : it is entirely in shadow, insomuch that the introduction of the figure of the Almighty at the edge of the picture, as permitted by the Roman church, might escape observation, were not the eye directed by that of Moses, which is turned towards it, and boldly relieved on the light back-ground. A little to the left a flock of sheep is seen feeding at the bottom of a large tree, whose luxuriant foliage, rising majestically, forms a fine contrast to the lines and delicate tint of the back-ground. The distance displays a rich flat country traversed by a river, over which is thrown a bridge of four arches connected on the right by a small town, behind which a mountain rises high up that side of the picture.

This fine picture belonged to M. de Bourlemont, in 1664 ; it afterwards became successively the property of Mr. Clarke, and the Hon. Edward Bouverie, from whom it was purchased by the late Duke of Bridgewater. It is painted on canvass, and measures 3 feet 8½ inches in height, by 5 feet 1½ inch in length. It is engraved No. 161, in the *Liber Veritatis*.

No. 27. CLAUDE.

SUNSET, WITH A VIEW OF THE SEA : the companion of the picture last described.

A ruined portico, behind which some large vessels are seen preparing for their voyage, occupies the left side of the picture. The figure of an old man taking his evening's walk of meditation is introduced in the foreground. To the right cattle are feeding; and, behind, a rocky promontory, crowned with fine trees, is seen jutting boldly into the sea. All is solemn and tranquil in this admirable picture ; the colouring is surprisingly rich, and the effect of the setting sun in the water is represented with a truth never surpassed by the exquisite pencil of its author.

This picture is engraved No. 171, in the *Liber Veritatis*, and was,

with its companion, purchased by the Duke of Bridgewater from the Hon. Edward Bouverie. It is painted on canvass, and measures 3 feet 8½ inches in height, by 5 feet 1½ inch in length.

No. 28. SALVATOR ROSA. Nat. 1615. ob. 1673.

JACOB WATERING HIS FLOCK. So this picture is termed, though sufficient argument to identify the subject might seem wanting, were it not for the striped rods mentioned in the 30th chapter of Genesis. A certain dignity of character, however, in the figure seems to declare him no ordinary shepherd. He is seated on a rock at the brink of the stream, whilst his sheep are pressing forward in crowds to drink. The background consists chiefly of some fine old trees romantically disposed, and executed with Salvator's accustomed spirit and boldness of pencil.

This picture is on canvass, and measures 6 feet 5½ inches in height, by 4 feet 4 inches in length.

No. 29. SALVATOR ROSA.

LANDSCAPE WITH FIGURES, known in France by the name of LES AUGURES, or the SOOTHSAYERS: an oval picture, extremely brilliant. A small arm of the sea, winding amidst rocky ground, forms a picturesque composition, which is enlivened by the introduction of a small fishing-town in the middle distance, where a group of men are seen busily employed in tarring a boat; another group of spirited figures enriches the foreground.

This picture is on canvass, and measures 2 feet in height, by 3 feet 6 inches in length, and was purchased by the Duke of Bridgewater from the collection of the Duc de Praslin.

No. 30. GIOVANNI-BATISTA MOLA.

THE BAPTISM OF CHRIST. St. John, dressed in his camel's coat and crimson mantle, is kneeling with his right knee on the bank of the river, whilst, supported by his long staff, he pours the water on the head of Jesus, who is standing half way up his legs in the stream. Meanwhile an attendant angel supports the blue vestment of our Saviour, lest its ample folds should be wetted by the river's tide. Above, the figure of the Almighty is introduced with the globe, accompanied by three little angels, possessing all the grace of Albano, the master of Mola, to whose productions, indeed, in many respects, this picture bears a great resemblance. On the other side of the river, at a distance, is a group of figures, and two persons are seen passing it in a boat. The whole is bounded by a landscape.

This picture is painted on canvass, and measures 2 feet 2 inches in height, by 2 feet 8½ inches in length.

No. 31. PIERFRANCESCO MOLA. Nat. 1612. ob. 1668.

THE PREACHING OF JOHN THE BAPTIST. The works of Mola, though remarkable neither for elevation of thought nor dignity of character, possess a simplicity and truth of expression, which, added to their breadth of effect, mellowness of colour, and boldness of penciling, will at all times occasion their deserved appreciation.

The Baptist is represented seated on a bank at the left side of the picture: he addresses the surrounding multitude, his hands pointed towards heaven. The admiring auditors are finely distributed into groups, where the modesty of female beauty is finely contrasted with the unpo-

lished vigour of the male character. All, however, listen to the words of John with appropriate and varied expressions of attention and contemplation. The small figures in the distance, and the romantic landscape which furnishes the back-ground, are admirable; and, indeed, this picture may in every respect be considered an excellent specimen of the talents of its author.

It measures 2 feet 5 inches in height, by 3 feet $2\frac{1}{2}$ inches in length, is painted on canvass, and formerly belonged to M. de Breteuil, from whose collection it came into the Orleans Gallery, whence it was purchased by the present proprietor.

No. 32. PIETRO BERRETTINI, called PIETRO DA CORTONA.
Nat. 1596. ob. 1669.

THE SHEPHERDS' OFFERING. A small oval picture, composed and executed with great delicacy and spirit. It is painted on slate, and measures 8 inches diameter in height, by $10\frac{1}{2}$ inches in breadth.

No. 33. MICHELANGIOLO CERQUOZZI, called DELLE
BATTAGLIE. Nat. 1602. ob. 1660.

ITALIAN PEASANTRY. A very small picture: a Jew, with a basket under his arm, is bargaining with a man and woman for some linen.

On copper, $6\frac{1}{4}$ inches in height, by $8\frac{1}{2}$ inches in length. Purchased by the Marquis of Stafford from the collection of Sir George Yonge.

No. 34. GIACOMO CORTESE, called BORGOGNONE.
Nat. 1621. ob. 1676.

LANDSCAPE. A church, boldly situated on a rock, to the right of the picture, furnishes the principal object; beneath is a cavern, formed

by the rapid torrent which winds its course around the rugged promontory. Behind are rocks and distant mountains. This picture is full of that spirit and wildness of character which mark the genuine productions of Borgognone, whose landscapes are very rare.

It is painted on canvass, and measures 3 feet in height, by 4 feet 2 inches in length.

No. 36. BORGOGNONE.

A BATTLE PIECE. A skirmish of cavalry forms a pyramidal group in the fore-ground: another body of horse in the middle-ground is seen hastening to the main attack in the distance.

This picture is painted on canvass, and measures 1 foot 3 inches in height, by 2 feet 10 inches in length.

No. 37. BORGOGNONE.

BATTLE. The companion of the preceding, similar in subject, and painted with equal spirit.

On canvass; measures 1 foot 3 inches in height, by 2 feet 10 inches in length.

No. 38. FILIPPO LAURI. Nat. 1623. ob. 1694.

THE REPOSE IN EGYPT. The Madonna is seated under a palm-tree on the right of the picture, with the child, whom she is preparing to dress, on her lap. Joseph, leaning on his staff, is looking over her shoulder. To the left, two little angels are represented drying a linen garment for the child by a small fire, which they have kindled on the

ground, whilst their companions present the Virgin with other requisites of attire for the Divine Infant. The back-ground is a landscape.

This beautiful specimen of the artist's abilities is painted on copper. It measures 1 foot $8\frac{1}{4}$ inches in height, by 1 foot $3\frac{3}{4}$ inches in width.

No. 39. FILIPPO LAURI.

A BACCHANALIAN SCENE. A spirited picture of the master.
On board; measures $11\frac{1}{2}$ inches in height, by $8\frac{1}{2}$ inches in width.

No. 40. FILIPPI LAURI and MARIA DE FIORI.

CUPIDS surrounded by a wreath of flowers.
On copper; measures $11\frac{1}{2}$ inches in height, by $10\frac{1}{2}$ inches in width.

No. 41. CIRO FERRI. Nat. 1634. ob. 1689.

THE MADONNA, with a child asleep in her arms. A pleasing group.
On canvass; measures 1 foot $6\frac{3}{4}$ inches in height, by 1 foot $3\frac{3}{4}$ inches in width. This picture was purchased by the Marquis of Stafford, from the collection of the Hon. T. H. Brand.

No. 42. CARLO MARATTA. Nat. 1625. ob. 1713.

ST. ANNA TEACHING THE VIRGIN, WHEN A GIRL, TO READ.

Behind, in shadow, an old man is represented holding up a curtain, and discovering a young person, who, with an expression denoting respect, is about to enter the apartment. The whole forms a pleasing group.

This picture is on canvass, measures 1 foot 6 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{2}$ inches in length, and was purchased from the collection of the Hon. T. H. Brand.

No. 43. ONORIO MARINARI. Nat. 1627. Ob. 1715.

CHRIST HOLDING THE GLOBE. Octagon.

On copper, measures 9 $\frac{1}{4}$ inches in height, by 7 $\frac{1}{4}$ inches in width.

No. 44. ONORIO MARINARI.

THE MADONNA. The companion of the preceding.

On copper, measures 9 $\frac{1}{4}$ inches in height, by 7 $\frac{1}{4}$ inches in width.

No. 45. FRANCESCO ZUCCHERELLI. Nat. 1702. Ob. 1788.

A charming little landscape, enlivened by an elegant group of women, who, with their children in their arms, are seen returning after having watered their sheep at the fountain: behind, to the right, is a palm tree, and an agreeable distance terminates the scene.

This picture is on canvass, measures 1 foot 5 inches in height, by 1 foot 8 $\frac{1}{2}$ inches in length.

The following Pictures having been added to the Collection of Cleveland House since the first part of this Catalogue was printed, they do not appear in their proper place.

No. 46. TADDEO ZUCCHERO. Nat. 1529. Ob. 1566.

THE TRANSFIGURATION.

This seems a sketch for a larger picture, and evinces the hand of a master: in point of composition, however, it is not striking.

ground, whilst their companions present the Virgin with other requisites of attire for the Divine Infant. The back-ground is a landscape.

This beautiful specimen of the artist's abilities is painted on copper. It measures 1 foot $8\frac{1}{2}$ inches in height, by 1 foot $3\frac{1}{2}$ inches in width.

No. 39. FILIPPO LAURI.

A BACCHANALIAN SCENE. A spirited picture of the master.
On board; measures $11\frac{1}{2}$ inches in height, by $8\frac{1}{2}$ inches in width.

No. 40. FILIPPI LAURI and MARIA DE FIORI.

CUPIDS surrounded by a wreath of flowers.
On copper; measures $11\frac{1}{2}$ inches in height, by $10\frac{1}{2}$ inches in width.

No. 41. CIRO FERRI. Nat. 1634. ob. 1689.

THE MADONNA, with a child asleep in her arms. A pleasing group.
On canvass; measures 1 foot $6\frac{1}{2}$ inches in height, by 1 foot $3\frac{1}{2}$ inches in width. This picture was purchased by the Marquis of Stafford, from the collection of the Hon. T. H. Brand.

No. 42. CARLO MARATTA. Nat. 1625. ob. 1713.

ST. ANNA TEACHING THE VIRGIN, WHEN A GIRL, TO READ.

Behind, in shadow, an old man is represented holding up a curtain, and discovering a young person, who, with an expression denoting respect, is about to enter the apartment. The whole forms a pleasing group.

This picture is on canvass, measures 1 foot $6\frac{1}{2}$ inches in height, by 1 foot $3\frac{1}{2}$ inches in length, and was purchased from the collection of the Hon. T. H. Brand.

No. 43. ONORIO MARINARI. Nat. 1627. Ob. 1715.

CHRIST HOLDING THE GLOBE. Octagon.

On copper, measures $9\frac{1}{4}$ inches in height, by $7\frac{1}{4}$ inches in width.

No. 44. ONORIO MARINARI.

THE MADONNA. The companion of the preceding.

On copper, measures $9\frac{1}{4}$ inches in height, by $7\frac{1}{4}$ inches in width.

No. 45. FRANCESCO ZUCCHERELLI. Nat. 1702. Ob. 1788.

A charming little landscape, enlivened by an elegant group of women, who, with their children in their arms, are seen returning after having watered their sheep at the fountain: behind, to the right, is a palm tree, and an agreeable distance terminates the scene.

This picture is on canvass, measures 1 foot 5 inches in height, by 1 foot $8\frac{1}{2}$ inches in length.

The following Pictures having been added to the Collection of Cleveland House since the first part of this Catalogue was printed, they do not appear in their proper place.

No. 46. TADDEO ZUCCHERO. Nat. 1529. Ob. 1566.

THE TRANSFIGURATION.

This seems a sketch for a larger picture, and evinces the hand of a master: in point of composition, however, it is not striking.

On canvass, measures 2 feet 6 inches in height, by 1 foot 11 $\frac{1}{4}$ inches in width.

No. 47. CAV^R GIUSEPPE CESARI, called D'ARPINO.

Nat. . Ob. 1640.

THE FALL OF THE ANGELS.

This picture, like the other works of D'Arpino, evinces the hand of an experienced master. Arpino was, however, a mannerist, and though not unfrequently successful in his treatment of subjects of a gayer cast, which he executed with great delicacy of pencil, was ill fitted to delineate the sublime features of a Saint Michael.

It is painted on copper, and measures 1 foot 10 $\frac{1}{4}$ inches in height, by 1 foot 4 inches in width.

No. 48. VALENTINO. Nat. 1600. Ob. 1632.

A MUSIC PARTY.

This artist was a native of France, and studied for a short time under Simon Vouet; but he repaired early to Rome, where he became captivated with the works of Michel Angelo da Caravaggio, in whose forcible manner of painting he produced many excellent pictures. The picture before us is executed with great firmness of pencil, and may be considered, on the whole, as a fair specimen of his talents.

This picture is painted on canvass, and measures 3 feet 8 inches in height, by 5 feet in width.

SECTION OF STAFF. REG. — 1777

ANON. (1777)



THE M. A. (1777)



THE M. A. (1777)



THE M. A. (1777)



III. OF THE JAMES



IV. OF THE JAMES

V. OF THE JAMES



VI. OF THE JAMES



VII. OF THE JAMES

THE HISTORY OF THE ARTS, IN THREE VOLUMES. VOL. II. THE HISTORY OF THE ARTS, IN THREE VOLUMES. VOL. II.







On the East

PENANCE

And on the West



1740

1740

THE HISTORY OF THE ARTS AND MANNERS OF THE ANCIENTS

OF THE

ARTS AND MANNERS OF THE ANCIENTS

THE DEATH OF THE VIRGIN MARY

1791

THE DEATH OF THE VIRGIN MARY

1791



THE DEATH OF THE VIRGIN MARY

1791

THE DEATH OF THE VIRGIN MARY

MAPS & TABLES COLLECTION

DEUXIÈME PARTIE

PLANCHE DEUXIÈME



TABLEAU DE LA VILLE DE LAUSANNE

Représentation de la ville de Lausanne, vue du sud-est, par le peintre J. B. de La Roche.

MARRIAGE

IN

THE



ALLEGORY OF THE MARRIAGE

IN

THE

NAME: _____ SEX: _____ GRADE: _____

111 East

MOSES STRIKING THE ROCK

11. 1. 1971



J. J. M. van Marrewijk

... ..

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ANAL. Calcd for $C_{10}H_{10}O$: C, 88.10%; H, 7.41%. Found: C, 88.1%; H, 7.4%.



S. I. L. T. N. W. J. G. D. T. H. S.



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MARQUESS OF STAFFORD'S COLLECTION

In the East

By the Sea



Fig. 1. The View from the Tower of London.

The View from the Tower of London

The View from the Tower of London



Fig. 2. The View from the Tower of London.

The View from the Tower of London

The View from the Tower of London

PARCULI E STABILIMENTI DI CORTES

1700

STABILIMENTI DI CORTES

1700



STABILIMENTI DI CORTES



STABILIMENTI DI CORTES

1700

1700

1700



LA CANAINE



LA VENTE D'UN CHIEN









SCENES OF THE HISTORY OF THE WORLD

THE BIRTH OF VENUS



THE FALL OF MAN



THE CREATION OF ADAM

THE CREATION OF ADAM

THE ART OF THE GARDENER

By the Earl

JOHN A. FLOWERS

Author of the



By the Earl

By the Earl

JOHN A. FLOWERS

JOHN A. FLOWERS

JOHN A. FLOWERS

PLATE

THE HISTORY OF THE ARTS

PLATE



THE HISTORY OF THE ARTS



THE HISTORY OF THE ARTS

PLATE

THE HISTORY OF THE ARTS





THE
COLLECTION OF PICTURES
OF
THE MOST NOBLE THE
MARQUIS OF STAFFORD,
IN LONDON;
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER.

ENGRAVINGS
OF THE
MOST NOBLE
The Marquis of Stafford's
COLLECTION OF PICTURES,
IN LONDON,
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER,
WITH
REMARKS ON EACH PICTURE.

By WILLIAM YOUNG OTTLEY, *Esq. F.S.A.*

THE EXECUTIVE PART UNDER THE MANAGEMENT OF
PELTRO WILLIAM TOMKINS, Esq.
HISTORICAL ENGRAVER TO HER MAJESTY.

VOL. II.

London:

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;

FOR

LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.

LIST OF PLATES
IN
VOLUME THE SECOND.

CLASS II.
SCHOOLS OF UPPER ITALY.

PLATE.	SUBJECTS.	PAINTERS.
	{ St. Jerom.	1. <i>Coreggio, copy by L. Caracci.</i>
1	{ Madonna and Child, and Saints	6.* <i>Pellegrino da Modena.</i>
	{ John the Baptist's Head in a Charger . .	63. <i>Dominico Feti.</i>
	{ The Marriage of St. Catherine	2. <i>Coreggio, copy by L. Caracci.</i>
2	{ The Madonna with the Infant Saviour, St. John, and Mary Magdalene	6. <i>Parmigiano.</i>
	{ Holy Family.	3. <i>Coreggio.</i>
	{ The Muleteers	4. <i>Coreggio.</i>
3	{ Cupid Making his Bow	5. <i>Parmigiano.</i>
	{ The Rape of Proserpine.	32. <i>Niccolo del Abate.</i>
	{ Venus Lamenting the Death of Adonis . .	33. <i>Luca Cangiagio.</i>
4	{ The Madonna and Child, and Saints. . .	7. <i>Lorenzo Lotto.</i>
5	{ An Allegory of Human Life	8. <i>Titian.</i>
	{ Diana and Calisto	11. <i>Titian.</i>
6	{ Clement the 7th	9. <i>Titian.</i>
	{ The Woman Taken in Adultery	16. <i>Pordenoni.</i>
	{ Diana and Acteon.	10. <i>Titian.</i>
7	{ Venus à la Coquille	12. <i>Titian.</i>
8	{ The School-Master.	14. <i>Moroni.</i>
	{ Holy Family.	15. <i>Paris Bordone.</i>
9	{ Presentation in the Temple	22. <i>Tintoretto.</i>
	{ Christ and his Disciples at Emmaus . .	34. <i>Scarsellino di Ferrara.</i>
10	{ Madonna, Infant Christ, and St. John . .	17. <i>Palma Vecchio.</i>
	{ Portrait of a Doge.	23. <i>Tintoretto.</i>
	{ Holy Family.	18. <i>Palma Vecchio.</i>
11	{ Christ before Pilate	19. <i>And. Schiavoni.</i>
	{ Marriage of St. Catherine	20. <i>And. Schiavoni.</i>
	{ The Burial of Christ	21. <i>Tintoretto.</i>
12	{ Christ and the Two Disciples at Emmaus .	26. <i>P. Veronese.</i>
	{ The Circumcision	30. <i>Giac. Bassano.</i>

13. { The Portrait of a Gentleman with a Ruff . . . 24. *Maria Tintoretto*.
 { A Portrait 25. *Tintoretto*.
 14. The Judgment of Solomon 28. *P. Veronese*.
 15. Venus Lamenting the Death of Adonis . . . 29. *P. Veronese*.
 16. The Last Judgment 31. *Leandro Bassano*.
 { Holy Family. 35. *Schidone*.
 17. { Dead Christ with the Maries 36. *Ludovico Caracci*.
 { St. Gregory at Prayers 39. *Ann. Caracci*.
 18. { The Vision of St. Catherine 37. *L. Caracci*.
 { The Madonna 51. *Gessi*.
 19. { St. Francis with Angels 38. *Ludovico Caracci*.
 { The Virgin, Child, and St. Francis . . . 44. *Ann. Caracci*.
 { The Infant St. John Sleeping 40. *Ann. Caracci*.
 20. { Danae. 41. *Ann. Caracci*.
 { Christ on the Cross 47. *Ann. Caracci*.
 21. { Repose in Egypt 42. *Ann. Caracci*.
 { Diana and Calisto 45. *Ann. Caracci*.
 22. { St. John pointing to the Messiah 43. *Ann. Caracci*.
 { The Holy Family 48. *Lorenzo Garbieri*.
 { Magdalen 49. *Guido*.
 23. { Infant Christ dreaming of his Passion . . 50. *Guido*.
 { Landscape 59. *Guircino*.
 { Christ bearing his Cross 52. *Dominichino*.
 24. { Landscape and Figures 54. *Dominichino*.
 { Vision of St. Francis 55. *Dominichino*.
 25. { Landscape and Figures 53. *Dominichino*.
 { Landscape and Waterfall 60. *Franco Bolognese*.
 26. { Salmasis and Hermaphroditus 56. *Albano*.
 { Holy Family. 57. *Albano*.
 { David and Abigail. 58. *Guircino*.
 27. { Joseph and Potiphar's Wife 61. *Alessandro Turchi*.
 { Madonna and Child 64. *Valerio Castelli*.
 28. Soldiers playing in a Wood 62. *Pietro della Vecchia*.
 29. { Christ in the Garden 65. *Carlo Cignani*.
 { Cattle and Figures. 67. *Londonio Milanese*.
 30. Jacob's Journey 66. *Castiglioni*.
 31. { The Martyrdom of St. Bartholomew. . . (a) *Agostino Caracci*.
 { Jephtha's Daughter going to the Mount . (b) *Dario Varotari*.

THE COLLECTION
OF
THE MARQUIS OF STAFFORD.

CLASS THE SECOND.

SCHOOLS OF UPPER ITALY.

No. 1. ANTONIO ALLEGRI DA COREGGIO. Nat. 1494, ob. 1534.

THE MADONNA AND CHILD, WITH ST. JEROM, MARY
MAGDALEN AND ANGELS.

Copied, of the same size as the original, by Lodovico Caracci.

THE works of Coreggio were, above all others, the models upon which the Caracci formed their style; for although they are said to have proposed to themselves no less than an union of the scattered excellencies of the different schools of Italy, and for that purpose explored the treasures of the pencil in Rome, Florence, and Venice; still they returned to Parma only to pay further homage at the shrine of the great Lombard artist, by confessing that, however admirable the productions of a Raffaello, a Michelangiolo, or a Titian, those of Coreggio alone could boast an irresistible influence over their minds.

The original of the picture before us has ever been considered one of the most exquisite performances of that extraordinary genius, and

was, till lately, the brightest ornament of the city of Parma; it is now in the magnificent gallery of the Louvre. The copy, though it possesses not the ambient hue and magic of the original, is executed in a correct and masterly manner. In the catalogue of the Orleans collection, to which it formerly appertained, it is ascribed to the pencil of Annibale Caracci.

This picture is on canvas, and measures 6 feet $7\frac{1}{4}$ inches in height, by 5 feet three inches in width.

No. 2. ANTONIO DA COREGGIO.

THE MARRIAGE OF ST. CATHARINE.

A copy of a celebrated little picture in the king of Naples's collection, manifestly inferior, however, to what might have been expected from the feeling pencil of Lodovico Caracci, to whom it is attributed.

It is painted on canvas, and measures $11\frac{1}{4}$ inches in height, by 9 inches in width, and was formerly in the Orleans collection.

No. 3. ANTONIO DA COREGGIO.

THE HOLY FAMILY.

THIS little picture is styled in the Orleans catalogue, *LA VIERGE AU PANIER*, from the introduction of a basket in the left corner of the picture. The Madonna is seated on a bank nearly in front; with an expression full of sweetness she caresses the infant, who is playing in her lap. In the background Joseph is seen following his occupation of a carpenter. The whole, though somewhat feeble in point of effect, is painted with great softness and union of colour.

This picture, which has been transferred from board to canvas, measures 1 foot 1 inch in height, by $9\frac{3}{4}$ inches in width.

No. 4. ANTONIO DA COREGGIO.

THE MULETEER.

THE muleteer, in a white frock and a high-crowned straw hat, accompanied by a man dressed in green, is leading his mule, caparisoned after the Italian manner, and loaded with bales of goods: part of a second mule is seen following. The horizon is low, and terminated by rugged mountains, and on either side the composition is bounded by lofty trees.

This picture, to use the phrase of artists, is painted up at once upon a coarse canvas, with prodigious boldness and flow of pencil. The white dress of the muleteer is finely connected with the light warm sky behind the horizon, and this mass is most happily contrasted by the decided dark brown of the mule. In short, though a mere sketch, and executed, according to tradition, for a sign, it is admirable for the harmonious distribution of its colours, and management of the *chiar-oscuro*.

This picture measures 2 feet 1 inch in height, by 2 feet 11 $\frac{3}{4}$ inches in width, and was purchased from the Orleans collection.

No. 5. FRANCESCO MAZZUOLI, called IL PARMIGIANO.

Nat. 1503. ob. 1540.

CUPID MAKING HIS BOW.

WHETHER this beautiful composition is to be ascribed to Coreggio, or to Parmigiano, is a question concerning which many able critics have been in doubt: when in the Orleans collection, it was attributed to the former. Vasari, however, describes a picture of this subject as

being painted by Parmigiano for the Chevalier Bayard. It is a less easy task to determine which, amongst the many excellent repetitions of it extant, is the genuine original.

The all-powerful God of Love, in an attitude at once graceful and appropriate, is busily employed in shaving his bow. He tramples on the labours of the philosopher, whilst, with contemptuous archness, he looks over his shoulder, bidding defiance to all comers. Behind him, two other cupids are seen, one of whom laughingly seems to inflict torment on the other; and hence, it has been supposed, that this episode is intended to signify the varied pangs and pleasures attendant on love.

This picture is painted on copper, and measures 4 feet 5½ inches in height, by 2 feet 5 inches in width, and was formerly in the Orleans collection.

No. 6. PARMIGIANO.

THE MADONNA WITH THE INFANT SAVIOUR, ST. JOHN, AND MARY MAGDALEN.

THE Madonna, with a sedate and modest demeanour, is seated on a bank, with a book in her hand. The Christ, quite naked, is on her lap; his delicate carnation is finely contrasted by the sunburnt complexion of the little St. John, who approaches him with eager and affectionate embraces. Behind, in a majestic posture, the upper part of the figure of Mary Magdalen is discovered; she is distinguished by the vase of ointment, as well as by her long hair, which flows in graceful ringlets over her shoulders. The background is a landscape.

This picture, although it is painted with great impasto, richly coloured, and evidently the work of a master, bears but little resemblance to the genuine productions of Parmigiano. The writer of this catalogue is, however, inclined to think it older than Bartolommeo

Biscaino, a celebrated imitator of that graceful painter, to whom some judges have felt disposed to attribute it.

This picture is on pannel, measuring 2 feet 5 $\frac{1}{4}$ inches in height, by 2 feet 2 $\frac{1}{4}$ inches in width, and was purchased by his Grace the Duke of Bridgewater from Mr. Bryan.

No. 6.* PELLEGRINO DA MODENA. Nat. , ob. 1523.

THE MADONNA AND CHILD, ST. ANTHONY AND A FEMALE SAINT.

THIS little picture, recently added to the collection at Cleveland-house, is designed and executed with that purity of taste, which might be expected from an artist who long benefited from the instructions of the great Raffaello, and who was not destined to outlive the period when an extravagant and meretricious system of art was too generally substituted for simplicity and dignity of style. It is not, however, a mean imitation of his master; in the action and drapery of the Madonna, Pellegrino seems to have kept in view the more austere beauties of Michelangiolo, whilst the little angels which support the canopy over her throne, are replete with the playful grace of Parmigiano.

The melancholy account of the death of the painter, murdered in an attempt to rescue his son who had killed a young man in a fray, is related by Vasari.

This picture is on pannel, and measures 1 foot 4 $\frac{1}{4}$ inches in height, by 11 inches in width.

No. 7. LORENZO LOTTO. Nat. , ob. .

THE MADONNA AND CHILD, WITH SAINTS.

THIS is probably one of the early works of Lotto, who enjoyed the reputation of an excellent artist, and a worthy contemporary of Palma Vecchio and Giorgione: like all other Venetian pictures of the period,

it is well coloured. On a parchment roll, presented to the Infant Saviour by an old man, the painter has inscribed his name.

This picture is on canvas, measures 2 feet 8 inches in height, by 3 feet 5½ inches in width, and was purchased from the Orleans collection.

No. 8. TIZIANO VECELLIO DA CADORE. Nat. 1477. ob. 1576.

AN ALLEGORY OF HUMAN LIFE.

THAT this picture is designed to convey a moral lesson, is sufficiently evident, although an exact interpretation of its signification is no easy task. By some it has been styled the four ages; but it is worthy of remark that, independently of the principal male figures being by no means a representation of middle age, there is a print from another picture by Titian of the same composition, in which, amongst other smaller variations, the contemplative old man in the middle-ground is entirely omitted. Leaving, therefore, the fruitless attempt to unravel the occult meaning of this beautiful performance, we must content ourselves by describing its mode of arrangement, and noticing its pretensions as a work of art.

On the left side of the picture a young man, almost naked, is seated on the ground, and seen nearly in profile; he is accompanied by his mistress, a young woman whose flaxen hair is encircled with a wreath of jessamine, and who, leaning upon his knee, looks up in his face, eager to receive his instructions upon the flageolet which she holds in her hands. Her beautiful carnation acquires additional lustre by its vicinity to her white linen sleeves, which are, on every account, most judiciously introduced, as they unite with her head, arms, and bosom, in making the first mass of light in the very part of the picture where it is most wanted; nor is her dark crimson vest without its use, as it relieves her figure from the background, and, by its opposition, gives truth and delicacy to the vigorous tints of the flesh. The brown complexion of

the man forms a fine contrast to that of the female figure; his left leg continues the mass of light, which is again carried on by his right knee and thigh, without interruption, to his body. This group is thrown out with prodigious force and judgment, by the dark mass of foliage and stems of trees which rise to the top of the canvas behind the male figure; at the same time, by omitting to continue this mass behind the head of the woman, the artist has been enabled to keep up a connexion between the several lights in his picture; thereby producing a breadth of effect otherwise unattainable. At some distance from the principal group, on the right, two infants are introduced sleeping beneath the trunk of a decayed tree, which a third, who is represented with wings, is about to climb. These form the second light, and are finely contrasted by the dark stump, which, rising high in the composition, is relieved with great boldness and effect by the light middle tint of the sky behind it. The landscape is exquisite. A calm rich effect, as when, on a fine summer's evening, the rays of the sun are intercepted by a transparent cloud. Here a venerable old man appears, profoundly meditating upon two skulls, one of which he holds in his hand; and at a greater distance a shepherd is seen driving his flock.

This picture is in Titian's second manner: it is painted on canvas, measures 2 feet 10½ inches in height, by 4 feet 10¾ inches in width, and was purchased from the Orleans collection.

No. 9. TIZIANO.

THE PORTRAIT OF CLEMENT THE SEVENTH.

THE artist seems, when painting this portrait, to have called to mind that of Pope Julius the Second by Raffaello. The pontiff is seated, his hands resting on the two arms of the chair, which is covered with crimson velvet. His robe and cap are likewise crimson, the latter lined

with ermine. His under vestment is white, and full of small plaits, or folds.

This head is remarkable for an expression of cunning and penetration, and with the hands, is correctly drawn and highly finished; though the picture, upon the whole, cannot boast that richness and transparency of effect, generally displayed in the best works of Titian.

This picture is on canvas, and measures 3 feet 1½ inch in height, by 2 feet 4½ inches in width, and was purchased from the Orleans collection.

NO. 10. TIZIANO.

DIANA AND ACTÆON.

THIS picture is a noble effort of Titian's genius, and was painted at an advanced period of his life, when his attachment for the ideal, but vigorous and sanguine tone of colour in the naked parts of his figures, which he acquired in his emulation of Giorgione, had given place to the desire of accomplishing a more difficult task, in the faithful representation of the delicacy of the female complexion. A fountain of a circular form, ornamented with sculpture, and overshadowed by ruined arches, and some fine trees, is the sequestered spot where the Goddess has retired to bathe after the fatigues of the chase. The miserable Actæon, followed by his dog, has just entered the retreat; he views with astonished gaze the charms of Diana. His bow has fallen from his hand. The Goddess is seated on the right of the picture, supported by a black female, whilst her feet are wiped by one of her attendant nymphs. Surprise has already given way to indignation at the approach of the intruder, and his doom is fixed irrevocably in her countenance. The other attendant nymphs, four in number, are beautifully disposed, and express with great vivacity the different feelings natural to them at the appearance of the unexpected visitor. One accuses; another, whose head and shoulders only are seen, eyes him with girlish

curiosity, whilst a third seems to foresee his fate, and regards him with a look of pity. The attitude of one of the nymphs, it must be owned, is inelegant; in other respects the composition is excellent, as it is unaffected and expressive. The head of the Goddess in particular, who, with severe and stedfast eye, pronounced the doom of the incautious intruder, is inimitable. The chiaro-scuro and colouring of this picture, it is scarcely necessary to add, are not the least of its merits. In these respects, it is beyond all praise. Were the figures as correctly drawn, as they are admirably coloured, the whole might be termed a work without a fault.

This picture is on canvas, and measures 6 feet 3 inches in height, by 6 feet 9½ inches in width.

No. 11. TIZIANO.

DIANA DISCOVERING THE INCONTINENCE OF CALISTO.

THE Goddess is seated towards the right of the picture, under a canopy of brocade drapery, suspended from the branches of the trees. Her left arm is supported on the shoulder of one of her favourite nymphs, whilst her right hand is stretched out towards the hapless culprit, who, with a countenance denoting the agony of her mind, is reluctantly compelled to submit to the cruel taunts of four other nymphs, whom the Goddess employs to despoil her. One of these, who turns towards Diana with a malignant gratification and triumph, is highly expressive. In the foreground, a dog is seen panting after the fatigues of the chase. A pedestal, ornamented with bassi-relievi, rises high up in the picture, and supports a sculptured Cupid, who pours water out of an urn, and replenishes the fountain in which the nymphs have been bathing. The background presents a fine specimen of Titian's talents in landscape, and, as well from the opposition of its tints, as the forms

of its masses, powerfully conduces to the effect of the whole. The picture, however, though excellent, is eclipsed by the superlative merits of its companion last described.

It is on canvas, and measures 6 feet 3 inches in height, by 6 feet 9½ inches in width.

These two pictures are said to have been painted for king Henry VIII. who had made an unsuccessful effort to induce the artist himself to visit his court. They appear to have continued in the royal collection till the dispersion of king Charles the First's pictures, when they were purchased by a foreigner. Their merit soon gained them a place in the Orleans collection, as a part of which they were once more destined to visit this country.

No. 12. TIZIANO.

VENUS A LA COQUILLE.

THE goddess of Love is here represented rising from the ocean in all her native charms. She is wringing the wet from her golden tresses, and looking archly over her shoulder, conscious of her power. The small shell, floating on the surface of the waves, is symbolical of her birth, and gives the name to the picture. Titian seems, upon this occasion, to have availed himself of the beautiful forms of some antique body, a practice which, it is to be regretted, this great colourist did not more frequently pursue.

The following lines from Thelwall's "SONG OF EROS," are applied to this picture, in Mr. Britton's Catalogue of this collection—

..... "Then Beauty, from the waves,
Flush'd with primeval glow, in polish'd grace
Of motion, form, and feature, floating pride
Of shadowing ringlets, and resistless glance,
And the mute eloquence of witching smiles,
And bosom-heav'd emotion, burst to view."

This picture is painted on canvas; it measures 2 feet 5 inches in height, by 1 foot 11 inches in width, and formed part of the Orleans collection.

No. 13. TIZIANO.

THE LAST SUPPER.

THIS large canvas is said to contain the copy of a very capital picture, by Titian, in the possession of the King of Spain. It is evidently the work of a master; but it may be worthy of remark, that we have seen a German engraving very much resembling this composition, in which, if our memory deceive us not, the invention is ascribed to Cornelius Van Haerlem, an artist of no mean talents or reputation.

This picture measures 7 feet 8½ inches in height, by 14 feet 4½ inches in width. Not being intended to continue in the collection, it has not been engraved.

No. 14. GIOVANNI BATISTA MORONI. Nat. , ob. 1578.

THE SCHOOLMASTER.

THIS admirable portrait, which, for vivacity and truth of expression, is no wise inferior to the best of Vandyck, was formerly considered the work of Titian, and as such is noticed in Mr. J. Richardson, Jun.'s Travels; it is probably with more justice now ascribed to Moroni, for whose talents, as a portrait painter, Titian had so high a regard, that he was accustomed to advise persons of distinction visiting Bergamo, the place of Moroni's residence, to sit to him.

This picture was recently brought to this country from Rome, where it had long graced the Borghese collection.

It is painted on canvas, and measures 3 feet 2 inches in height, by 2 feet 5 inches in width.

No. 15. PARIS BORDONE. Nat. 1500, ob. 1570.
THE HOLY FAMILY, WITH ST. JOHN.

To the right of the picture the Virgin is represented in a graceful posture, reclining on her left arm. Her attention is diverted from a book which she has been reading by the Saviour, who, with infantine playfulness, has quitted her lap, eager to receive an apple presented to him by Joseph. St. John the Baptist, here represented at an advanced age, supports the child, and forms the centre of the group. The landscape in the background displays a rich country, variegated with hill and wood, and is painted with great vigour. The whole picture is of a deep mellow tone of colour, and may justly be termed a very fine specimen of the abilities of one of Titian's best scholars.

It is painted on canvas, measures 3 feet 3½ inches in height, by 4 feet 11½ inches in width, and was purchased from the Orleans collection.

No. 16. GIO. ANTONIO LICINIO, called PORDENONE.
Nat. 1484, ob. 1540.

THE WOMAN TAKEN IN ADULTERY.

THE figure of the woman is particularly graceful, and unaffectedly expressive of humility and contrition. The accusing Pharisee, eagerly pointing to the severe sentence in the Book of the Law, is likewise an excellent figure; it connects the two principal figures of the composition, and tells the story with great simplicity and clearness. Upon the whole, this is a good picture, though it may admit of some doubt how far it is with justice ascribed to the pencil of Pordenone. In the work termed the "Teniers Gallery," there is a print from a similar composition, in the collection at Vienna, attributed to Padovanino. RIDOLFI indeed records, that Pordenone painted the subject in fresco in the church of St. Stephen at Venice; and the Orleans collection contained an oil picture by his hand from the same passage of scripture, differently treated.

This picture is on canvas, measures 3 feet 5½ inches in height, by 7 feet 9 inches in width, and was formerly in the collection of Sir George Yonge.

No. 17. JACOPO PALMA IL VECCHIO.

Nat. 1548. ob. 1596.

THE HOLY FAMILY, WITH THE INFANT ST. JOHN.

AN unaffected group, painted with that vigour and mellowness of colouring which peculiarly characterize the earlier disciples of Titian. The figure of the Madonna is not devoid of grace, and the landscape in the background is happily disposed.

This picture is on canvas, and measures 3 feet 2 inches in height, by 3 feet 8½ inches in width.

No. 18. PALMA VECCHIO.

THE HOLY FAMILY, WITH ST. JOHN.

THIS little picture is coloured with great clearness and brilliancy, but in a more hard, and at the same time a more finished style of execution than the one last described, and it is probable that they are not both by the same hand. Even in the time of Ridolphi, the historian of the Venetian school, it was considered no easy task to distinguish from each other the works of many of the numerous contemporaries of Titian, and imitators of his earlier manner: the lapse of two centuries has greatly increased the difficulty, and we have now to regret that the praise justly due to more than nine-tenths of the excellent artists with which the schools of Italy have abounded during a succession of ages, should be bestowed on the smaller number, whose more resplendent talents, or happier fortune, gained them patrons, public employment, and, consequently, more extended reputation.

In this picture, as in that by Paris Bordone recently described, St. John the Baptist is represented as an elderly man, an anachronism severely censured by a late writer. Errors of this kind, however, if such they are, do not belong exclusively to the school of Venice: the finest works of Raffaëlle, in the Vatican, are not exempt from them, nor is even his celebrated Transfiguration, in a corner of which he has introduced two figures, supposed portraits, wholly unconnected with the subject. But it has been strongly urged by eminent writers, that in devotional pictures, intended to call to mind the exemplary piety of departed saints, or to represent the mysteries of religious faith, in which Christians of all ages are equally participators, there is no real impropriety in this seeming departure from chronological precision. The argument is, however, too extensive for this place.

This picture is on canvas, and measures 2 feet in height, by 3 feet in width, and was purchased out of the Orleans collection.

No. 19. ANDREA SCHIAVONE. Nat. 1522, ob. 1582.

CHRIST BEFORE PILATE.

A GREATER degree of correctness of design would have placed this artist in the very first rank of the Venetian school. As a colourist he is, in his best works, scarcely inferior to Titian. It is recorded of Tintoret, that he not unfrequently assisted him in his pictures, in order to observe his method of painting, and that he was accustomed to say, no artist should be without a specimen of Schiavone in his study. Though defective in drawing, his figures possess a certain ease and gracefulness which, independently of the charms of colouring, render his pictures attractive. These qualities were derived from the study of Parmigiano, in imitation of whose style Schiavone etched many plates, which are most highly prized by the connoisseurs, and have too long

been confounded with the genuine works of that elegant and learned artist.

In the picture before us, Schiavone has chosen for representation the moment when Pilate, finding he could not prevail against the clamour of the Jews, took water and washed his hands, saying, "I am innocent of the blood of this just person: see ye to it." The composition is not devoid of dignity, and the whole, though perhaps less captivating than some of those pictures in which the artist had the opportunity of displaying his easy flow of line, and exquisite beauty of colouring in female figures, may be termed one of his most studied and careful performances.

This picture is on canvas, and measures 4 feet 1½ inch in height, by 6 feet 1 inch in width: it was purchased from the Orleans collection.

No. 20. ANDREA SCHIAVONE.

THE MARRIAGE OF ST. CATHARINE.

A GENUINE picture of Schiavone.

It is painted on canvas, and measures 2 feet 1 inch in height, by 3 feet 4¼ inches in width.

No. 21. JACOPO ROBUSTI, called TINTORETTO.

Nat. 1512, ob. 1594.

THE BURIAL OF CHRIST.

BOLDNESS of conception and daring execution, are the characteristics of Tintoret. He scorned to walk the path so many had trodden before, and seldom failed, by seizing a new point of time, or by the other means which his art afforded him, to give an air of novelty even to the most hackneyed subject. Although a careless, he was a learned designer, and was well skilled in the difficult art of fore-shortening.

This picture represents the moment when Joseph of Arimathea, assisted by Nicodemus, St. John, and another disciple, are bearing the dead body of Jesus into the Sepulchre, preceded by Mary Magdalen and another female with torches. In the foreground the Madonna in a swoon, and two women attendant on her, form a fine group. Her fore-shortened figure is most admirable, and sufficiently evinces the benefit which the artist had derived from his continued study of the works of Buonaroti. The picture, however, is not without its defects: the figure of Christ is considerably too long; and it may be added that, however broad and powerful the effect of light and shadow, the whole gives no idea of torch-light, although, from the direction of the light, such should seem to have been the intention of the painter. In respect to colour, this picture is rather sober and vigorous than brilliant.

It is painted on canvas, measures 6 feet 6½ inches in height, by 4 feet 9½ inches in width, and was formerly in the Orleans collection.

No. 22. TINTORETTO.

THE PRESENTATION IN THE TEMPLE.

A SMALL but spirited sketch, probably the first thought for a large picture.

It is painted on canvas, measures 1 foot 1½ inch in height, by 1 foot 5 inches in width, and was purchased from the Orleans collection.

No. 23. TINTORETTO.

THE PORTRAIT OF A DOGE OF VENICE.

THE Doge, a venerable old man, is represented sitting in an arm chair of crimson velvet, and dressed in his robes of state. His under vestment is of white satin, embroidered with flowers of gold, and fastened round his waist by a crimson belt and gold buckle. A mantle

of cloth of gold, lined with crimson, falls over his shoulders, and over this is a mantle of ermine. His cap is of gold.

This is a very fine portrait, and is painted with the greatest brilliancy and clearness of colouring, though the predominance of yellow and crimson, and the want of a sufficient balance of cold colours, produce too gaudy an effect. This was, however, the defect rather of the subject of representation than of the artist; a defect which he has endeavoured, as far as possible, to obviate, by making the white of the Doge's under garment of a bluish hue; but still there is a greater proportion of warm tints in the picture, than is consistent with an arrangement of colours agreeable to the eye.

It may be proper to state that this picture, when in the Orleans collection, was ascribed (the writer of this description thinks erroneously) to the Elder Palma.

It is painted on canvas, and measures 3 feet 8 inches in height, by 3 feet $\frac{1}{2}$ inch in width.

No. 24. MARIA TINTORETTO.

THE PORTRAIT OF A GENTLEMAN WITH A RUFF.

IN the background is a crucifixion; and on a scroll is the date, anno M.D.LXXXIII.

Painted on canvas, and measures 3 feet 8 $\frac{1}{4}$ inches in height, by 3 feet 3 inches in width.

No. 25. TINTORETTO.

A PORTRAIT.

THIS picture represents a man of a middle age, dressed in black, with a large book open before him, and is a sober dignified portrait.

It is painted on canvas, measures 3 feet 10 inches in height, by 2 feet 11 inches in width.

No. 26. PAOLO CALIARI, called PAOLO VERONESE.

Nat. 1530, ob. 1588.

CHRIST AND THE TWO DISCIPLES AT EMMAUS.

THE picture before us is painted with great clearness and harmony of colouring, and executed with more than an ordinary degree of care: as such it has long been considered a fine cabinet specimen of the artist's pencil. But who shall defend from the lash of criticism the deviation from decorum, in the introduction of the group of the little girl and the dog in the foreground of a picture representing one of the most solemn and pathetic passages of the New Testament? Paolo Veronese, like many of his companions of Venice, was, it is true, too much accustomed to study magnificence of arrangement and splendour of effect in his pictures, rather than the simplicity and dignity of his subject: he has, however, been seldom guilty of so great an impropriety as the one we have thought it our duty to censure.

This picture is on canvas, and measures 2 feet $2\frac{1}{2}$ inches in height, by 2 feet 7 inches in width, and was purchased from the Orleans collection.

No. 27. P. VERONESE.

LEDA.

A FINE picture from the Orleans collection, removed from Cleveland-house since the arrangement of the present catalogue.

No. 28. P. VERONESE.

THE JUDGMENT OF SOLOMON.

THIS performance, while it presents an extensive composition, excites but little interest: the chief figures, and especially those of the two young women, are devoid of expression and energy; the accessorial parts of the picture are the best, amongst which is a graceful figure of an old woman, in the right corner. The whole is carefully painted; but has little of that brilliancy of effect, that blaze of colouring, with which P. Veronese so frequently makes us some amends for the want of proper expression and dignity in his compositions.

On canvas, measuring 6 feet in height, by 8 feet 9 inches in width. From the Orleans collection.

No. 29. P. VERONESE.

VENUS LAMENTING THE DEATH OF ADONIS.

THE Venetian painters seldom attended to classical costume, and are justly reproached for not having considered the subjects they treated in every view the imagination could suggest, or that study could improve: content with first ideas, they indulged in the facility of practice, and consequently were often incorrect and inelegant. In this picture Venus seems to have flung away her cestus; Cupid supports the head of the expiring youth, who, recumbent on a bank, is attended by a faithful hound, companion of the chace: the Goddess embraces Adonis with her left arm, her right hand points to the fatal wound inflicted by the boar; who is seen in the background, persecuted by a Cupid hovering over him. The principal merit of this painting is in the arrangement of the colours of the drapery; but, in general, the shadows are too heavy and opaque, particularly on the face of Adonis.

Whether this defect be owing to accidents of time, or to original error, it is certainly contrary to the practice of Paolo Veronese, and leads to the opinion that the picture was painted by his son Carlo Caliari, or some other of his school.

This picture is painted on canvas, measuring 4 feet 9½ inches in height, by 5 feet 7 inches in width: it formerly belonged to the Queen of Sweden, and has been since purchased from the Orleans collection.

No. 30. GIACOMO BASSANO. Nat. 1510, ob. 1592.

THE CIRCUMCISION.

THERE exists, perhaps, few cabinet specimens of this artist possessing so many beauties, with so few faults. Though, as a colourist, Bassano has ever been justly deemed scarcely, if at all, inferior to Titian; his extreme fondness for the introduction of inanimate and vulgar objects, generally diminishes the value of his historical pictures; wherein the figures too often seem accessorial, the accessories principal. In this picture the subject is treated with becoming gravity, which, added to the astonishing transparency, and sober harmony of its colouring, places it in a high rank amongst the productions of the Venetian school.

It is painted on canvas, measures 1 foot 6¾ inches in height, by 1 foot 10½ inches in width, and was purchased from the Orleans collection.

No. 31. LEANDRO BASSANO. Nat. 1558, ob. 1623.

THE LAST JUDGMENT.

THIS picture exhibits unerring proof of the talents of its author, whose works, like those of his brother Francesco, are too often confounded with those of Giacomo, the elder Bassano. The patriarchs,

the apostles, the saints and martyrs of the Roman church, are each of them introduced and characterized in the extensive groups in the sky, with astonishing precision and accuracy. The general arrangement of the composition is judicious, and the whole is painted with great vigour of colouring, and finished with all the delicacy of the Dutch school. The group of the wicked, in the lower part of the picture, is the least worthy of praise, but the painters of the Venetian school generally, and especially the Bassans, were little accustomed to, and still less skilled in the representation of naked figures. The artist has inscribed this picture with his name.

It is painted on canvas, and measures 2 feet $3\frac{1}{2}$ inches in height, by 1 foot 8 inches in width, and was formerly in the Orleans collection.

No. 32. NICCOLO DEL L'ABATE. Nat. 1509, ob. 1571.

THE RAPE OF PROSERPINE.

NICCOLO, according to common opinion, was called del l'Abate, from his intimacy with the Abate Primaticcio, whom he many years assisted in his great works at the palace of Fontainebleau; giving to the frescoes which he executed from that great master's designs, a mellowness and vigour of colouring, seldom attained in that mode of painting. He was, however, well known in Lombardy, long before his journey to France, and it is now discovered that his family name was Abati. Unfortunately the greater part of his works have perished: the few which remain shew him to have been a painter of great elegance of style; and Agostino Caracci, in a sonnet, perhaps even lavish of its praise, strongly recommended his pictures to the study of the young Bolognese artists.

This picture was probably painted during Niccolo's stay in France, and is very much in the style of Primaticcio: some of the figures

possess considerable beauty; particularly that of the river nymph with her urn, in the foreground. The landscape is executed with great delicacy of pencil, and richness of colouring: but the figures, as well as the lights and shadows, are too much scattered to produce a strong effect. The second introduction of Pluto carrying off Proserpine, in the middle distance of the picture, seems an anachronism the less pardonable, as it was in nowise necessary to the development of the subject. Upon the whole, this is an interesting specimen of an artist whose works are extremely rare.

It is painted on canvas, measures 6 feet $4\frac{1}{2}$ inches in height, by 7 feet 1 inch in width, and was purchased out of the Orleans collection.

No. 33. LUCA CAMBIASI. Nat. 1527, ob. 1585.

VENUS LAMENTING THE DEATH OF ADONIS.

THE bold pen sketches of this eminent artist have been long prized by the collectors of drawings; but his merits, as a painter, are but little known out of Genoa, the place of his birth and chief residence.

This picture, undoubtedly a genuine one, evinces itself the work of a great designer, but the group is too artificial and complicated, although consisting of only three figures. The judicious introduction of contrast, whether of lines, of forms, or of colours, is essential to a good composition; but its effect is lost by too frequent repetition. Such is the fault of this picture, as respects the disposition of its lines and forms. In its colouring the defect is of an opposite nature; the carnations of the Venus, the Adonis, and the Cupid, too nearly resembling each other.

This picture is on canvas, measures 4 feet $1\frac{1}{4}$ inch in height, by 3 feet $2\frac{1}{2}$ inches in width, and was formerly in the Orleans collection.

No. 34. SCARSELLINO DI FERRARA. Nat. 1551, ob. 1621.

CHRIST AND HIS DISCIPLES AT EMMAUS.

From the vivacity and clearness of his tints, Scarsellino has been sometimes styled the Paolo (Veronese) of Lombardy; a character which he certainly did not acquire from the picture before us. It is of a mellow and sombre, rather than of a brilliant tone of colour, and not very agreeable in point of composition and effect. The whole would, perhaps, have been better, had the point of sight been placed somewhat lower in the picture, by which means a smaller proportion of the top of the table would have been seen, and consequently of the white table cloth, which at present forms too large a mass, and is too obtrusive an object.

This picture is painted on canvas; measures 2 feet $2\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width, and was in the Orleans collection.

No. 35. BARTOLOMMEO SCHIDONE Nat. , ob. 1615.

THE HOLY FAMILY.

A PRETTY little specimen of this admirable artist, of whose great excellence, however, those alone can form an idea, who have seen his many large works formerly in the King of Naples's collection at Capo di Monte.

It is painted on canvas, measures 1 foot $\frac{1}{2}$ inch in height, by $10\frac{1}{2}$ inches in width.

No. 36. LODOVICO CARACCI. Nat. 1555, ob. 1619.

THE DEAD CHRIST, WITH THE MARIES AND ST. JOHN.

THIS picture may be justly deemed a *chef-d'œuvre* of Lodovico, and one of the most pathetic representations which the art ever produced. The difficult foreshortening of the Christ is most skilfully managed; and, with the linen cloth, receives the principal mass of light. This light is connected with the other lights of the picture, by the white under vestment discovered on the shoulder of the Magdalen, who, with dishevelled locks, and an action denoting the greatest tenderness and most poignant sorrow, gazes on the wound in our Lord's hand.

The Madonna, supported in the arms of two female attendants, is a master-piece of expression; she is overcome by the excess of grief, and seems suffocating with convulsive sobs. The sombre effect of this picture is well suited to its subject, and it is in many parts no less admirable for its *clair-obscur* and colouring, than for its expression. The figure of the Magdalen especially, has all the richness, the mellowness, and the force of Correggio. Had the three little chubby angels in the cloud been omitted, the composition, as a whole, would have been almost entitled to unlimited praise, "but to say of a celebrated piece that there are no faults in it, is, in effect, to say that the author of it was not a man."

This picture is on canvas, measures 7 feet 9½ inches in height, by 5 feet 1½ inch in width, and was purchased from the Orleans collection.

No. 37. L. CARACCI.

THE VISION OF SAINT CATHARINE.

A CHARMING picture, novel in composition, and replete with the graces of Correggio: although it displays not the magic of *chiaro-scuro* peculiar to that master, it exhibits an effect appropriate to the subject. St. Catharine reclines her cheek upon her right hand, and in a dream beholds the Virgin and the infant Jesus; two angels attend, one of whom pays adoration to the Madonna; in a low-toned background cherubims are faintly indicated, and throughout this captivating performance, by the soft and quiet lights melting into shade, and again gradually emerging, is produced a repose to the eye, which Sir Joshua Reynolds, in his celebrated Discourses, has distinguished as "the pleasing twilight of Lodovico." The head of the Madonna is particularly beautiful, and the entire group possesses that flow of line, elegance, and easy grace, for which Lodovico was ever distinguished.

This picture is on canvas, measures 4 feet 8 inches in height, by 3 feet 6½ inches in width. It formerly belonged to M. de Nancré, from whose gallery it was removed to the Palais Royal, and since purchased from the Orleans collection.

No. 38. L. CARACCI.

SAINT FRANCIS, WITH ANGELS.

SAINT FRANCIS, in an ecstasy of devotion, is supported by two angels, whilst a third, and some cherubs, sooth his enraptured senses with heavenly music. Before him are his rosary, his crucifix, and a

skull. This picture is a fine Specimen of Lodovico's boldest and most vigorous manner.

It is painted on canvas, measures 2 feet 4 inches in height, by 1 foot 8 inches in width.

No. 39. ANNIBALE CARACCI. Nat. 1560, ob. 1609.

SAINT GREGORY AT HIS DEVOTIONS.

THIS picture is of great celebrity, and was, till lately, the principal altar-piece of the church of St. Gregory, at Rome. It is said to have been painted by Annibale, at a time when his two most eminent disciples, Guido and Domenichino, were employed in great works of fresco, in an adjacent chapel; and that he exerted himself upon the occasion to the utmost of his power, determined by the perfection of his work, to shew that, notwithstanding the reputation they had acquired, he was still their master. The St. Gregory is a fine figure, and when in its original situation, the whole produced an impressive effect: the crudeness or over brilliancy of its colours was modified, as well by the patina it had acquired by time, which has since been injudiciously removed, as by the distance from which it was seen, and the chastened, or, to use the expression, the gloomy light of the church. At present, though it is indisputably one of the most studied and highly wrought works of Annibale, it seems wanting in breadth of effect, and is too gay in its colouring. The excellent print from this picture, by Giacomo Frey, is well known.

It is painted on board, measures 8 feet 8½ inches in height, by 5 feet ½ inch in width, and was brought to this country by Messrs. Day and Cammuccini, about ten years ago.

No. 40. ANNIBALE CARACCI.

THE INFANT SAINT JOHN SLEEPING.

THE child is by no means of an agreeable character, but is painted with a bold pencil, and a great body of colour. The best part of the picture is the landscape in the distance, where the saint is once more introduced, in a devout attitude, at a more advanced period of life.

It is painted on canvas, measures 3 feet $3\frac{1}{2}$ inches in height, by 2 feet 5 inches in width, and was formerly in the Orleans collection.

No. 41. ANNIBALE CARACCI.

DANAE.

THE small print engraved from this picture, when in the Orleans collection, produces a more agreeable impression than the original itself. Subjects of this character seldom gain by being represented in figures larger than life, unless when placed at a great distance from the eye: moreover, a figure of a colossal size, at all times requires a more than ordinary degree of perfection in its forms and proportions: whereas this is neither designed nor executed in Annibale's best taste. The action of the Danae is good, but her head is deficient in ideal beauty; nor has the picture the graces either of colouring or clair-obscur, to make amends for the want of care in its drawing, and of delicacy in its execution. It was, perhaps, intended for a compartment in a ceiling, where its effect would probably be improved by distance.

This picture is on canvas, and measures 5 feet $7\frac{1}{2}$ inches in height, by 9 feet 3 inches in width.

No. 42. ANNIBALE CARACCI.

THE REPOSE IN EGYPT.

THE legendary detail of the flight into Egypt has given rise to many of the most delightful pictures of the Italian schools. The different incidents of the journey; the introduction of celestial agents attendant on the holy group; the graces of landscape, and the endless variety of combination which all these admitted, rendered it, perhaps, of all others, the favourite subject of every eminent artist; when, fatigued with the more severe studies required for the execution of some great work, he was desirous of relaxation of mind, and indulged fancy.

The simple group of the Madonna, with the child asleep on her lap, watched by the two devout angels, is admirably contrasted by the fine fore-shortened figure of Joseph, who is represented tying the ass to a tree: these and the two other little angels, together with the landscape, form a combination in which every thing seems so varied, and, at the same time, so happily balanced, as to leave, perhaps, nothing to be desired. It may be justly termed one of the most exquisite productions of the pencil of Annibale Caracci.

It is painted on board, measures 1 foot $8\frac{3}{4}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width, and formerly graced the Orleans collection.

No. 43. ANNIBALE CARACCI.

SAINT JOHN POINTING TO THE MESSIAH.

THIS picture, though painted in Annibale's best manner, and presenting, like many other of his small pictures, the union of historical representation with landscape, is less agreeable, and less interesting than the last described. St. John preaching to the multitude, is a subject naturally admitting variety of expression and beautiful groups; it is a

story which painting can tell: but the endeavours of the artist to affect the spectator himself with the mute eloquence of his figure, unaided by the representation of kindred feelings in surrounding auditors, are seldom crowned with success, especially in pictures smaller than life.

This picture is on copper, measures 1 foot 9 inches in height, by 1 foot 7 inches in width, and was formerly in the Orleans collection.

No. 44. ANNIBALE CARACCI.

THE VIRGIN AND CHILD AND SAINT FRANCIS.

THIS is one of Caracci's studied compositions, and has been frequently copied, if indeed there do not exist repetitions of it by his own hand. The group is arranged with great judgment, and executed in every part with more than the usual diligence of the master: notwithstanding which, the picture is, upon the whole, less captivating than many of his slighter or more careless productions; an argument, amongst many others, in favour of the opinion, that those works which the artist executes with ease to himself are generally the best.

This picture is on copper, measures 1 foot 5 $\frac{3}{4}$ inches in height, by 1 foot 2 $\frac{1}{2}$ inches in width, and was purchased from the Orleans collection.

No. 45. ANNIBALE CARACCI.

DIANA AND CALISTO.

THE objection that has been made to the last described picture, is illustrated by a comparison of it with the one before us, where every part is executed at the same time with the boldest pencil and consummate skill. It is not, indeed, remarkable for expression, if we except the figure of Calisto, nor has the composition, so far as relates to the disposition of the groups, that depth which is especially the characteristic of painting,

as distinguishing it from basso-relievo: the figures are all in one line. Nevertheless the whole is so replete with easy gracefulness, the landscape is so grand, and the colouring at once so vigorous and so tranquil, that no one can hesitate to declare it a delightful picture. Annibale seems to have been obliged to his brother Agostino, for the pretty group of the two nymphs seated in the corner of the picture, which is to be found in one of the small engravings of that learned artist.

This picture is on canvas, measures 2 feet 10 $\frac{1}{2}$ inches in height, by 3 feet 4 $\frac{1}{2}$ inches in width, and was formerly in the Orleans collection.

No. 46. ANNIBALE CARACCI.

SAINT STEPHEN.

THE saint is on his knees, and devoutly looking up to heaven, whilst two angels hold a celestial crown over his head. This little picture, of an oval form, has been removed since the formation of this catalogue: it is engraved by P. Aquila.

It is painted on board, measures 5 $\frac{1}{2}$ inches in height, by 4 $\frac{1}{2}$ inches in width, and was purchased from the Orleans collection.

No. 47. ANNIBALE CARACCI.

CHRIST ON THE CROSS.

THIS figure is drawn with great simplicity of style, and is closely imitative of common nature. The head is not remarkable for dignity of character or expression; but the whole is painted in a rich, and, at the same time, sombre tone of colouring, strictly in unison with the subject. The background is a landscape.

This picture is on canvas, measures 2 feet 8 inches in height, by 1 foot 11 $\frac{1}{2}$ inches in width.

No. 48. LORENZO GARBIERI. Nat. 1580, ob. 1654.

THE HOLY FAMILY.

THIS little picture possesses a breadth and elegance of style scarcely inferior, except in force of colouring, to Lodovico Caracci, of whom Garbieri was the disciple. Joseph has been caressing the infant, and is represented returning it to its mother, who, with an expression full of sweetness, extends her arms to receive the sacred charge.

It is painted on copper, measures 10 inches in height, by $8\frac{1}{2}$ inches in width.

No. 49. GUIDO RENI. Nat. 1575, ob. 1642.

MARY MAGDALEN.

IN his historical compositions, and especially in those of many figures, Guido not unfrequently appears an artist of an inferior class; but perhaps no painter ever equalled him in the beauty and divine expression of his heads; particularly those of his Madonnas and Magdalens. The picture before us represents that of Mary Magdalen; who, looking up, her cheek supported by her left hand, seems lost in contemplating the divine love of him who said, "Woman, thy sins are forgiven thee."

It is painted on canvas; measures 1 foot $7\frac{1}{4}$ inches in height, by 1 foot 3 inches in width, and was formerly in the Orleans collection.

No. 50. GUIDO RENI.

THE INFANT SAVIOUR DREAMING OF HIS PASSION.

THE cross and the crown of thorns sufficiently denote the intention of the painter. The infant sleeps, but with such an expression of sweetness and complacency on his countenance, that it is evident his

dreams, although of suffering and death, occasion in him no emotions of fear or terror.

This beautiful and admired conception was repeated by Guido in pictures of a larger size, as well as by several of his scholars and contemporaries.

This picture is on copper, measures $8\frac{1}{2}$ inches in height, by 11 inches in width, and was purchased from the Orleans collection.

No. 51. By a Scholar of GUIDO; probably by GESSI.

THE MADONNA.

HEAD and hands. Certainly not an unpleasing picture, though not remarkable for expression.

On canvas, measuring 2 feet $2\frac{1}{2}$ inches in height, by 1 foot $8\frac{1}{4}$ inches in width.

No. 52. DOMENICO ZAMPIERI, called DOMENICHINO.

Nat. 1581, ob. 1641.

CHRIST BEARING THE CROSS.

THOUGH careful and highly finished, this is not a very striking picture. The head of the Christ is wanting in the expression that should characterize the features of a suffering Redeemer, and is too large. The attendant soldiers and executioners seem studiously painted from individual models, selected, perhaps, with a view to opposition of character, from the disagreeable, rather than from the fine part of nature: their heads bear a strong resemblance to some of those of Lucas van Leyden, and Albert Durer. In point of execution, however, it has great merit; and there is an appearance of truth and motion in the whole group not easily attained. The picture is, moreover, in a high

state of preservation, and, in the opinion of the writer of these remarks, a genuine production of Domenichino.

It is painted on board, measures 1 foot 11 inches in height, by 2 feet 3 $\frac{1}{2}$ inches in width, and was purchased from the Orleans collection.

No. 53. DOMENICHINO.

A LANDSCAPE AND FIGURES.

THIS, though a pleasing landscape, possesses not that very decided merit which is generally to be found in the undoubted landscapes of Domenichino. It is, however, certainly of the Bolognese school of the period.

It is painted on canvas, and measures 1 foot 11 $\frac{3}{4}$ inches in height, by 2 feet 8 inches in width.

No. 54. DOMENICHINO.

A LANDSCAPE AND FIGURES.

THE ground upon which this picture is painted was probably one of those, so frequently used by the Bolognese and Roman schools of the seventeenth century, which time has shewn to have possessed qualities highly detrimental to the colours laid upon them: the consequence is, that in many places they are grown much darker, and less transparent than originally intended by the painter, especially in the shadows. This is the more to be regretted in the present instance, since, perhaps, neither Domenichino, nor the Caracci his masters, ever composed a finer landscape. So happy a combination of grand and picturesque scenery, with figures admirable in themselves, and introduced with consummate judgment, so as to enliven and give interest to every part, is alone to be effected by a great historical painter.

This picture is on canvas, and measures 3 feet 8 $\frac{1}{2}$ inches in height, by 6 feet 4 $\frac{1}{2}$ inches in width, and was purchased from the Orleans collection.

No. 55. DOMENICHINO.

A VISION OF ST. FRANCIS.

THERE is a simplicity, a purity of style, in many of the works of Domenichino, which, though not exclusively his own, since Raffaello and some other of his predecessors possessed it in a very high degree, forms a distinction between him and most of his contemporaries. The figure of St. Francis is an unaffected and feeling representation of a pious man, who, having bid adieu to the frivolities and cares of the world, is wholly wrapped in devotion: at once his sole occupation, and the source of a tranquil enjoyment.

This picture is painted on copper, measures 1 foot 7 inches in height, by 1 foot 2 $\frac{1}{2}$ inches in width, and was formerly in the Orleans collection.

No. 56. FRANCESCO ALBANO. Nat. 1578, ob. 1660.

SALMACIS AND HERMAPHRODITUS.

THIS is by no means an agreeable picture of Albano: it is inelegantly conceived, is grown dark, and wants those little playful cupids and all those beauties of landscape, with which that graceful artist was generally accustomed to enrich his representations of ancient fable.

It is painted on canvas, measures 1 foot 6 $\frac{1}{2}$ inches in height, by 2 feet 4 inches in width, and was formerly in the Orleans collection.

No. 57. ALBANO.

THE HOLY FAMILY.

THIS is a charming little picture, though it possesses not qualities of the highest class. The Madonna is full of sweetness, and the introduction of the angels, joined to the suavity of the landscape, all combine to heighten the idea of happiness, which the painter justly conceived the characteristic of his subject.

This picture is on canvas, measures 1 foot 10 inches in height, by 1 foot 6 inches in width, and was purchased from the Orleans collection.

No. 58. GIOVANNI FRANCESCO BARBIERE, called GUERCINO.

Nat. 1590, ob. 1666.

DAVID AND ABIGAIL.

THE studies and the genius of Guercino fitted him, perhaps, like Guido, to succeed in pictures of few figures, better than in extensive compositions. The remark, however, as applied to both, must be considered rather as general than universal: since the *S. Petronilla* of the former, and the *Dispute of the Doctors* by the latter, besides some of their other works, might certainly be produced as exceptions to such a rule. Both these artists were learned designers: each was a consummate master of that style of art which he had adopted for his own, and judged the best; but a little consideration will, perhaps, be sufficient to shew that the system of neither of them was adapted to the dignity of historical representation. They were both, although in different ways,

what the Italians term naturalists; imitators of individual, rather than of general nature. The total contempt of both for the costume, is in smaller works, either unobserved, or counterbalanced by the grace and elegance of the one, or the vigour and powerful effect of the other. But, in compositions of more extensive arrangement, where the distance required for viewing the whole together occasions the beauties of his pencil, or the graceful turns of his heads, to be for a moment overlooked in Guido; or where the strong relief of Guercino only serves to render his defects of costume, or his want of proper expression, more evident, the case is widely different. Who does not long to cut out the beautiful heads of the girls bearing the caskets in Guido's Rape of Helen; or to make half-lengths of Guercino's Death of Dido?

The picture before us is one of Guercino's most extensive compositions, and seems to have been executed with great care: when in a state of better preservation, it had, doubtless, many fine parts; the head of Abigail, which has suffered less than the rest, is extremely beautiful.

It is painted on canvas, measures 9 feet 4 inches in height, by 11 feet 8 $\frac{3}{4}$ inches in width, and was formerly in the Orleans collection.

No. 59. GUERCINO.

A LANDSCAPE.

A SMALL but spirited sketch on copper, from the collection of the Hon. Mr. Brand.

It measures 11 inches in height, by 1 foot 4 $\frac{1}{2}$ inches in width.

No. 60. GIOVANNI FRANCESCO GRIMALDI, called FRANCO
BOLOGNESA. Nat. 1558, ob. 1623.

A LANDSCAPE AND WATER-FALL

A BOLDLY painted picture, in which the artist has introduced a water-fall and a bridge: it is, however, scarcely equal to the reputation of Grimaldi, who was considered one of the best landscape painters of the School of the Caracci. His admirable sketches with a pen are well known.

It is painted on canvas, measures 2 feet $4\frac{1}{2}$ inches in height, by 3 feet 3 inches in width.

No. 61. ALESSANDRO TURCHI, called ALESSANDRO
VERONESE. Nat. 1582, ob. 1648.

JOSEPH AND THE WIFE OF POTIPHAR.

THIS little picture is remarkable neither for its composition nor expression; but it is well drawn, painted with great clearness and delicacy of pencil, and finished with all the care and neatness of the Flemish school. It is, moreover, in the highest state of preservation, and may be justly considered a fine cabinet specimen of the master.

This picture is on Tutch-stone, measures 1 foot 3 inches in height, by 1 foot $7\frac{1}{2}$ inches in width.

No. 62. PIETRO VECCHIA. Nat. 1605, ob. 1678.

SOLDIERS PLAYING IN A WOOD.

THIS artist had been the scholar of Padovanino, but followed a very different style. It is said that Giorgione was the model of his imitation, and that his pictures representing frequently soldiers in the dresses of the beginning of the sixteenth century, with large feathers in their caps, were often taken for the productions of that great artist. This picture is a very spirited performance, though the bold pencil of Vecchia was better calculated for figures of larger dimensions.

It is painted on canvas, measures 2 feet 10 inches in height, by 4 feet 10 $\frac{1}{2}$ inches in width.

No. 63. DOMENICO FETI. Nat. 1589, ob. 1624.

JOHN THE BAPTIST'S HEAD IN A CHARGER.

It is painted on canvas, measures 2 feet 3 $\frac{1}{2}$ inches in height, by 2 feet 8 $\frac{1}{2}$ inches in width.

No. 64. VALERIO CASTELLI. Nat. 1625, ob. 1659.

THE HOLY FAMILY, WITH THE INFANT SAINT JOHN.

THIS performance evinces throughout the hand of an artist well practised in the executive departments of his art: the colours and the lights and shades are skilfully distributed, and the whole is penciled with great boldness. Castelli, however, was a machinist, and we in vain search for that genuine feeling and purity of taste in his easel pictures, which are the characteristics of a better school, and of a happier period of art.

This picture is on canvas; measures 3 feet 11 inches in height, by 3 feet 2 $\frac{1}{2}$ inches in width, and was formerly in the collection of the Hon. Mr. Brand.

No. 65. CARLO CIGNANI. Nat. 1625, ob. 1719.

CHRIST IN THE GARDEN.

THIS little picture represents our Saviour appearing to Mary Magdalen in the garden, after his resurrection, and possesses considerable merit. Carlo Cignani, like his contemporary Carlo Maratti, formerly enjoyed a reputation beyond his deserts. Fashion is now changed, and both are undervalued.

It is painted on copper, measuring 11 $\frac{3}{4}$ inches in height, by 10 $\frac{1}{4}$ inches in width, and was purchased from the Orleans collection.

No. 66. GIO. BENEDITTO CASTIGLIONE. Nat. 1616, ob. 1670.

JACOB'S JOURNEY.

It is, perhaps, difficult to determine, whether the works of Castiglione are more the proofs of his talent, or of his caprice. They are always executed with a bold and spirited pencil, and abound in picturesque effect. For the attainment of this darling object, Castiglione too often sacrificed the higher requisites of his art, propriety of composition and truth of expression; as in the present instance, where the dignity of the patriarchal group seems to have been forgotten in the eagerness of the artist to display his ability in painting animals.

This picture is on canvas, and measures 3 feet 1 $\frac{1}{2}$ inches in height, by 4 feet 4 inches in width.

No. 67. LONDONIO MILANESE.

CATTLE AND FIGURES.

THIS artist is known by his prints of groups of cattle and figures, which are correctly drawn and skilfully etched. Judging from the picture before us, he was no colourist.

It is painted on canvas, measures 1 foot 1 $\frac{1}{2}$ inches in height, by 1 foot 4 $\frac{1}{2}$ inches in width, and was formerly in the Orleans collection.

(a) AGOSTINO CARACCI. Nat. 1558. Ob. 1602.

THE MARTYRDOM OF ST. BARTHOLOMEW.

AGOSTINO is less known by his works of painting than either his cousin Ludovico Caracci or his brother Annibale. This is not owing however to inferiority of merit in his productions, but to the paucity of their numbers: the chief part of his life having been spent in engraving; in which art he was deservedly considered the most able proficient of his time.

The picture under consideration displays the artist's consummate knowledge of drawing, especially in the figure of the man whetting his knife, and the whole is executed with mellowness of pencil. Nor should we omit to notice the judgment evinced by Agostino in the arrangement of his figures, in such a manner as to render his picture as little disgusting as the nature of the subject would admit.

This picture was formerly in the Orleans Collection, and was the only specimen of the artist which that magnificent assemblage could boast. It is painted on canvas, and measures 1 foot 6 inches in height, by 1 foot 2½ inches in width.

(b) DARIO VAROTARI. Nat. 1539. Ob. 1596.

JEPHTHA'S DAUGHTER GOING UP TO THE MOUNTAINS.

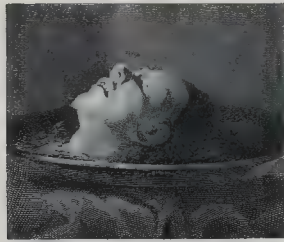
“AND she said unto him, My father, if thou hast opened thy mouth unto the Lord, do to me according to that which hath proceeded out of thy mouth; forasmuch as the Lord hath taken vengeance for thee of thine enemies, even of the children of Ammon. And she said unto her father, Let this thing be done for me; let me alone two months, that I may go up and down upon the mountains, and bewail my virginity, I and my fellows. And he said, Go. And he sent her away for two months: *and she went with her companions and bewailed her vir-*

ginity upon the mountains." This is the subject of the picture before us; in which the artist has displayed an agreeable and unaffected taste in composition, joined to great freshness and vigour of colouring.

The works of Dario Varotari are little known in this country. Those of his son Alessandro, commonly called Padovanino, from the place of his birth, are of far more frequent occurrence.

This picture is painted on canvas, and measures 6 feet 5 $\frac{1}{4}$ inches in height, by 5 feet 4 inches in width.

STATUE DE MARIE



THE MARY AND THE INFANT JESUS

THE MARY AND THE INFANT JESUS BY MICHAEL ANGELO



Engraved by J. Smith

THE MADONNA OF SAN CALDERINI



Engraved by J. Smith

THE MADONNA OF SAN CALDERINI

Engraved by J. Smith

MARQUIS OF STAFFORD'S COLLECTION

CUPID MAKING HIS BOW



THE RAPE OF PROSERPINE



THE MILITERS



Designed by W.M. Craig. Engraved by J. Wright.

Published by J. B. Colnaghi, 10, Pall Mall, London.

Printed by J. B. Colnaghi, 10, Pall Mall, London.

VENUS LAMENTING THE DEATH OF ADONIS



THE HOLY FAMILY



PLATE 1

THE VIRGIN AND CHILD

By the Virgin Mary



Turner del.

1840

THE VIRGIN AND CHILD

PLATE 2

THE VIRGIN AND CHILD



In 1066

EDMUND VI.

1066



WOMAN ALFRED THE GREAT





AN ALPHABET OF STAFFORD AND GLOUCESTER

In the

THE SCHOOL MASTER

of the



of the

of the

of the

MANUSCRIPTS OF STAFFORD'S COLLECTION

PRESENTATION IN THE TEMPLE



CHRIST AND HIS DISCIPLES AT EMMUS



HOLY FAMILY



From the MSS. of the original of the
 Manuscript of the original of the



1784

THE BIRTH OF VENUS



Verelstam sculp.

THE BIRTH OF VENUS



THE BIRTH OF VENUS





THAT WAS OF STAFFORDS CHANCE

1571-1572

THE YOUNG LORD OF STAFFORD WITH A MUFF

1571-1572



1571-1572

1571-1572



1571-1572

1571-1572

1571-1572

1571-1572

1571-1572





Engraved by W. M. G. and J. H. V. V. V. V.

THE END

Printed by M. J. B. in the City of London, at the Sign of the Anchor, in the Strand, near the Temple.





169

THE MADONNA



THE MADONNA



THE MADONNA







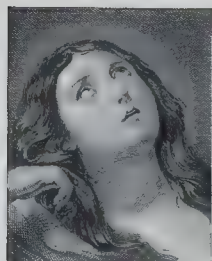
THE HOLY FAMILY



THE HOLY FAMILY



THE HOLY FAMILY





ANATOMY OF THE HUMAN COLLECTION

LANDSCAPE WITH A BRIDGE

View of the River



LANDSCAPE WITH A BRIDGE





”


$$x = \frac{1}{\sqrt{2}}(y_1 + y_2) \quad y = \frac{1}{\sqrt{2}}(y_1 - y_2)$$


... E. A. ...





THE SHEPHERD AND HIS FLOCK

PLATE I



PLATE II



THE SHEPHERD AND HIS FLOCK

PLATE I

THE SHEPHERD AND HIS FLOCK

1750

PLATE XXX

1750



THE PASTORAL SCENE

PLATE XXX

THE PASTORAL SCENE

MAJORS OF STAFFORD'S COLLECTION

THE MARTYRDOM OF SEBASTIAN

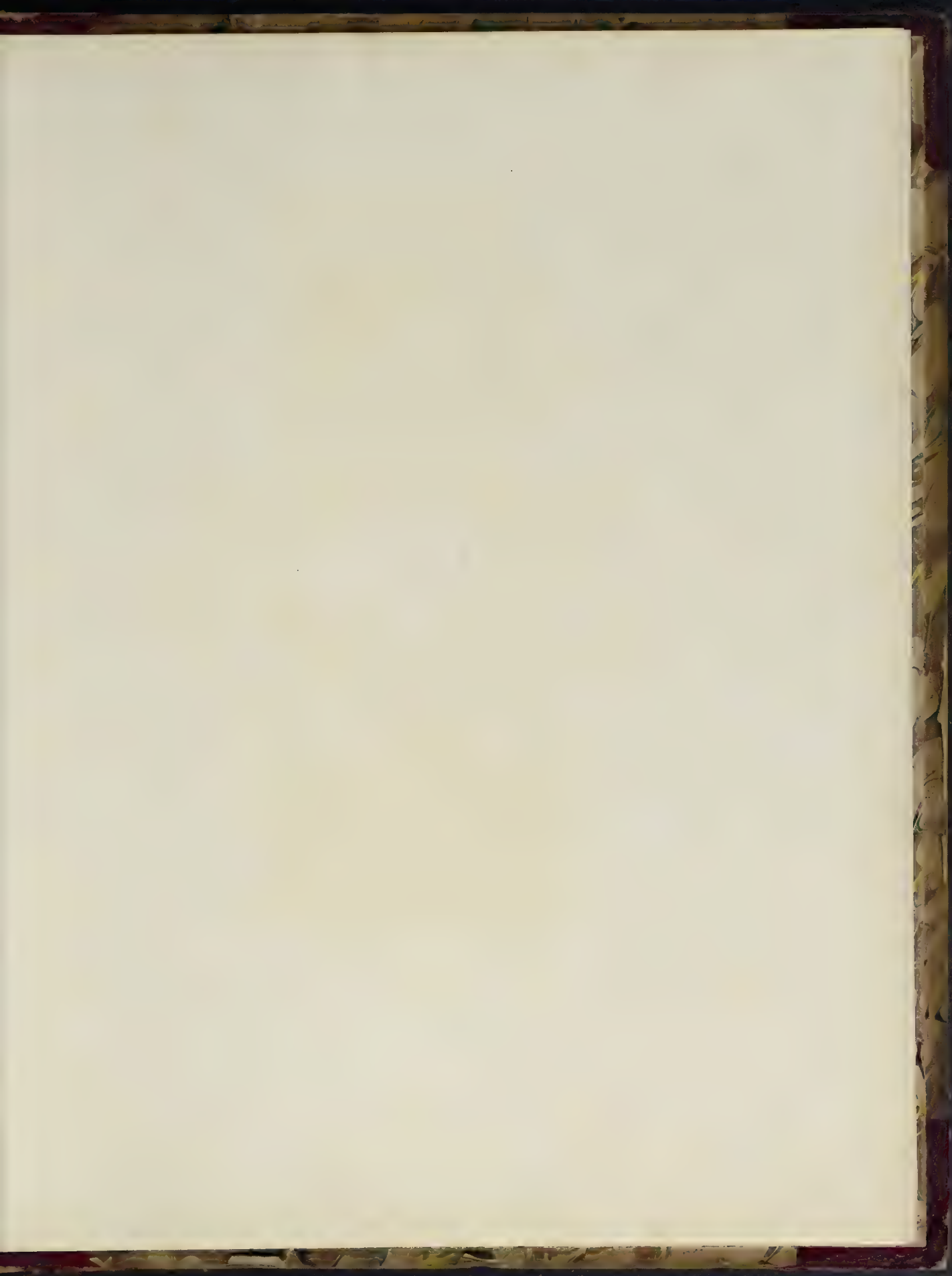


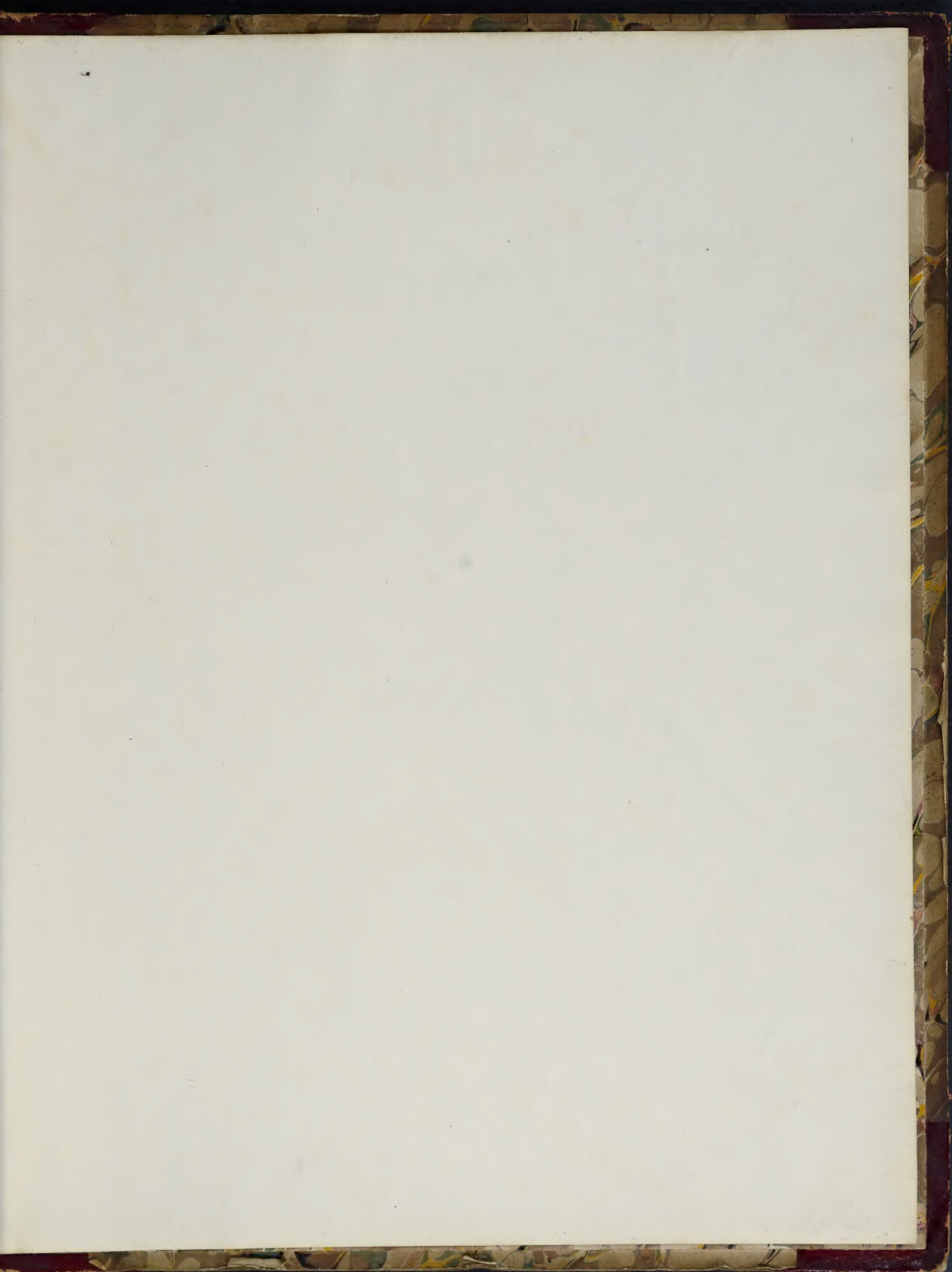
THE BAPTISM OF THE EMPEROR



THE BAPTISM OF THE EMPEROR

THE BAPTISM OF THE EMPEROR







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